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**“KEEP FIT”
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“KEEP FIT” WORK FOR WOMEN

A BOOK FOR LEADERS

BY
DOROTHY M. COOKE

DIPLOMA BATTERSEA PHYSICAL TRAINING COLLEGE
PRINCIPAL OF THE WEST OF ENGLAND SUMMER SCHOOL OF PHYSICAL TRAINING

AUTHOR OF
“GAMES COACHING FOR SCHOOLS AND COLLEGES”
AND “PHYSICAL TRAINING FOR GIRLS”

STICK DRAWINGS BY
MISS E. M. EDWARDS



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INTRODUCTION

THIS book is written for those who enjoy recreative physical exercise and would like to help others to share in that enjoyment.

Wherever a "Keep Fit" class for women and girls is advertised, there is always a good response. In many towns and villages where people have asked that classes might be formed the idea has had to be abandoned because there was nobody to teach and lead them. The need for "Keep Fit" leaders is therefore real and urgent. They are wanted to take classes for young girls and also for those "not so young," business and professional women, mothers, and housewives.

A course of practical training in leadership is essential. This book is intended for use during training and may also serve to supplement it. The tables may be used for leaders' practice classes or by leaders who are not yet accustomed to making up their own lessons.

Those who have attended classes in recreative physical training, and who thoroughly enjoy the work and are eager to pass that joy on to others, should make good leaders.

"Keep Fit" leadership offers wide opportunities of social service. It may well prove a spare-time interest for the professional or business woman and a full-time occupation for those who have time and aptitude to give to the organization of "Keep Fit" centres and classes.

Practical training may be taken in the form of weekly classes extending over a period of time varying from six months to one year. The Summer Vacation Schools in Physical Training also run special courses for leaders. Those who intend to become leaders, however good their own personal work may be, need a course of training in class management and teaching methods. This practical course will include a certain amount of elementary theory of physical training.

"Keep Fit" work caters for rich and poor, young and middle aged; classes vary considerably in type, and leaders need boundless tact, enthusiasm, and energy.

THE PRINCIPLES OF "KEEP FIT" WORK

The leader must know and understand the principles upon which her work is based.

A "Keep Fit" table is not just a collection of exercises jumbled together in any kind of order; it has to be arranged according to certain principles. It matters very much what type of exercises are taught and what order they are taught in. The leader must be clear about her aims and know what results she is trying to produce by her teaching.

"Keep Fit" work is both recreative and corrective. Faulty posture must be cured, stiff muscles stretched, and joints made supple, heavy ungainly movements replaced by light graceful ones.

Though every "Keep Fit" class is a corrective class, the leader is not expected to have the knowledge of a remedial gymnast; she should, however, understand the corrective effects of the recreative exercises that she uses.

People come to a "Keep Fit" class to enjoy themselves; they wish to improve their health and their figures, but want to be entertained, not bored, whilst doing so. It is important to realize this aspect of the work.

Success in teaching depends a great deal upon the personality of the teacher, but she must both know and understand her work in order to teach with sincerity and confidence.

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PART I
GENERAL PLAN OF WORK

“KEEP FIT” WORK FOR WOMEN

“KEEP FIT” EXERCISES

MOVEMENTS may be divided into four main groups, according to the parts of the body which they exercise most strongly.

1. Head exercises.
2. Trunk exercises.
3. Arm exercises.
4. Leg exercises.

1. **Head Exercises.** These are exercises for the muscles of the neck and improve the carriage of the head.

2. **Trunk Exercises.** Classified as follows—

- (a) Dorsal—subdivided into (1) Arch exercise;
(2) Supplementary.
- (b) Abdominal.
- (c) Lateral.

(a) *Dorsal Exercises.* Most sedentary occupations and many active ones like housework or gardening tend to make people round-shouldered. Round shoulders cause narrow contracted chests. The first dorsal movement strongly counteracts this tendency. Because it has the effect of lifting or arching the chest, it is called the “Arch” exercise. The Arch is always followed by a supplementary trunk bending forward and downward. In the first movement, the muscles of the upper part of the back and shoulders have been worked strongly and this relaxes and rests them, as well as helping to make the back supple and stretching the muscles at the back of the thighs (the ham-strings) which tend to become contracted. Taking the movement to its fullest extent by means of repeated rhythmical downward pressings uses the abdominal muscles strongly.

(b) *Abdominal Exercises.* Health and fitness depend to a great extent upon the good tone of the muscles which form the walls of the abdomen; if these are weak the whole body suffers, the posture is slack and the internal organs insufficiently supported. These muscles can be exercised strongly when the body is in a sitting or lying position.

(c) *Lateral Trunk Exercises.* These mobilize the spine both in side bending and in trunk turning; they also exercise the abdominal

muscles and help the circulation in the large blood-vessels of the trunk.

3. **Arm Exercises.** All arm exercises, when done correctly, improve the carriage because of their effects upon the shoulders and chest.

Stooping contracts the muscles of the chest so that full chest expansion is impossible. Arm flinging and elbow pressing backward stretch these muscles. Arm swinging and stretching sideways and upward also has a lifting and widening effect upon the chest. Arm circlings mobilize the shoulder joint and loosen tightened muscles.

Closing and opening the hands vigorously (finger bending and stretching) and wrist circling for flexibility of the wrist joint should be included in arm movements.

4. **Leg Exercises.** These include—

- (a) Balance movements.
- (b) Marching and running.
- (c) Jumping.

(a) In *balance exercises* the leg muscles have the strongest work. To do these exercises steadily and with good posture, just the right amount of nervous energy must be distributed to the muscles; they therefore train co-ordination between brain, nerve and muscle, and help people to acquire grace and economy of movement.

(b) *Marching* should give definite training in the right way to walk. Comparatively few women walk correctly. A common fault is to place the whole foot down toe first, moving the leg and foot as a whole, and making very little movement in the ankle joint. This type of stiff and unyielding walk tends to weaken the arch of the foot because the body weight is wrongly distributed, and it quickly produces fatigue by the constant jarring occasioned by the lack of resilience in the step.

The correct walk is the "heel and toe" walk. The foot should be placed lightly forward on the heel and the weight immediately fall upon the ball of the foot. As the weight of the body is taken by the forward foot, the rear foot is brought forward for the next step. The feet should always point straight forward in walking; when they are turned outwards strain is put upon the inner side of the foot, the muscles which turn the foot inwards are not used sufficiently and the arch is weakened.

Marching in a "Keep Fit" class is not taken formally in files. It should be taken to music, and it is a good plan to stop the music sometimes and let the class go on marching, keeping the same rhythm.

Combinations of marching, running, and dancing steps may be taken.

(c) *Jumping.* In "Keep Fit" work, jumping exercises in the form of rhythmic jumps are taken and sometimes free jumps and bounds over low obstacles.

TYPE OF WORK SUITABLE FOR DIFFERENT AGES

The tables in this book are arranged in three sections; those in section A are more strenuous than those in sections B and C. "Keep Fit" classes are sometimes classified as suitable for people either over or under thirty. This arrangement does not always work well because many of the "over thirties" are constitutionally young enough both to need and enjoy a more vigorous type of work, and some of the younger women who are not very robust require a milder form of exercise. Also few people care to be labelled "over thirty." As a rule the older women join the less strenuous class, and it often happens that younger women who join this type of class benefit so much from the exercise that they feel fit enough to transfer to another class for more vigorous work.

The A classes will enjoy skipping, vigorous dances like jigs and reels, and possibly some simple jumping and agility exercises. In the B classes there will be no skipping or very vigorous dances and not so much running and jumping. The C classes are intended for older women, the "over forties." Most people attending the C type of class will need especially exercises which will tone up the abdominal muscles, and movements to increase joint mobility. Stiff knees and ankles and restriction of movement in the shoulder and hip joints will be noticed. Prevalent defects will probably be poor posture and rounded shoulders, due to domestic or sedentary work.

GENERAL PLAN OF A "KEEP FIT" LESSON

The lesson starts with a series of light introductory activities, the stronger exercises come midway in the table, and these are followed by light jumping exercises, dancing, or skipping. The lesson is finished off smoothly with movements which have for their special aim the improvement of posture.

THE TABLE

Introductory Activities. These set the class going with some light active movements which are interesting and stimulating. Running and dancing steps taken to music may be used. They must be attractive, jolly, lively movements which go with a swing, needing very little explanation. These are followed by some simple movements for the head, arms, and trunk, and a rhythmic jump or dancing step. This general limbering up prepares the way for the main part of the lesson.

The Arch Exercise. This, as already explained (page 3), is followed by trunk bending forward.

Arm Exercises come next and are followed by balance exercises. The muscles of the chest, back, and arms have been worked hard;

they are rested now during the balance movements which bring the leg muscles strongly into use.

Abdominal and Lateral Trunk Movements make the next change of activity.

Dancing or Skipping follows, and the class should end up with some quite simple movements for good carriage.

Marching and Running Activities may be given wherever they fit in most conveniently with the general scheme of the lesson. There will always be some in the introductory group. It is often convenient to take some after the Arch and at the end of the lesson. They may be made use of as active "breaks" with everybody moving about freely or for the class to take some different formation.

SOME HINTS FOR LEADERS

The "Keep Fit" leader must be prepared to cater for the needs of people of all ages, ranging from girls who have just left school to "young women," the "young middle-aged," mothers, and even grannies. She must therefore have a good knowledge of the stock of available teaching material, and understand how to adapt it to the needs of her class. This knowledge can be acquired through her own experience, and also by profiting from the experience of others. She must attend a training course and take every opportunity of watching and joining in classes conducted by fully trained teachers.

A list of books dealing with Physical Training, dancing, and skipping is printed at the end of this book. Some of these it would be well for the leader to buy, and so gradually build up a small reference library.

The collection of specimen lessons in this book shows the type of work found generally suitable. The movements have been purposely kept simple. When they begin teaching, leaders will be well advised to avoid complicated combinations of movements. As their own knowledge and experience increases and their classes improve with practice, more advanced work can be attempted.

Well-chosen, simple activities taught brightly and confidently will be enjoyed, whereas complicated work introduced before the class is ready for it will slow down the lesson and bore the pupils.

When catering for a large class, activities must be chosen which are attractive enough to interest everybody. All the members should feel confident that there is nothing beyond their powers to attempt. They will then work with a cheerful feeling of certainty that everyone can join in everything and improve with practice.

THE USE OF MUSIC

Music is a useful adjunct to exercise. It can be used for marching, running, dancing, and for many exercises. It needs to be well played, carefully chosen, and used with discretion.

A good pianist is essential. It is better to do without music than to have it played haltingly or rattled off unsympathetically.

If it is not possible to get a pianist, a gramophone, though it does not form a complete substitute, will do a great deal towards enlivening the work. A number of English, Scottish, and Scandinavian folk dances have been recorded especially for teaching purposes. There are also a large number of marches and tunes suitable for running, skipping, and dancing steps.

For all these activities music is necessary to supply the accompaniment. The rest of the work can be done to command, and if the leader has learned to use her voice effectively (and she should not be teaching unless she has) will be equally enjoyed by the class.

Music is helpful to the performance of many exercises after they have been learned and practised to commands, especially arm movements and rhythmical trunk exercises. Leaders will soon learn to collect suitable music for use.

HINTS ON TEACHING A CLASS

First prepare your lesson and make sure that there are enough activities to fill well the time at your disposal. Providing that you do not attempt to hurry the work and teach too much at once, it is better to over- than to under-estimate the number of activities needed. A programme that is too full can be trimmed down; to add material on the spur of the moment is not so easy. Half an hour full of interesting activities will give a class a feeling of satisfaction, whilst an hour spent in eking out insufficient teaching material will seem wasted.

Learn the lesson beforehand and bring a copy to the class so that you can glance at it if necessary. Knowing exactly what you are going to teach, and being able to demonstrate any exercise with ease, gives a feeling of confidence.

There can be no enjoyment with monotony, so look through the lesson carefully to ensure that there is enough variety. Do not take a succession of exercises from the same starting position. Vary the class formations and keep it working all the time.

Avoid punctuating the repetitions of an exercise with intervals for corrections and explanations. Keep the movement going so that the class has a feeling of easy natural work.

As a rule, correct by quick comments during performance: "Heads up," "Press the knees in," "Waists in," etc. Avoid faults as far as possible by teaching new exercises by easy stages and emphasizing important points. Take as an example the teaching of "Bd. forw. ly.; 2 and alt. A. str. sidew. w. Hd. turn. rhy. in 8 counts." (See Table 5, page 31.) The class will have learned forward lying position with trunk raising and lowering. After the

starting position bend forward lying has been taken, command: "Trunk—raise! Arm stretching sideways—begin! One! and two!" etc. The class next takes the exercise judging its own time for the arm stretching. Comment during this "Arms at shoulder level," "Harder stretching," etc. In the next class add single arm stretching, and later still head turning towards the sideways arm. Taught progressively like this, one stage prepares the way for the next.

Aim at an erect posture without stiffness. Urge the students to move lightly always. Correct at once heaviness in moving from place to place or whilst marching or running.

To a spectator, a "Keep Fit" class should appear as a continuous and orderly succession of activities merging smoothly into one another without any "dead" pauses of inaction between. The teacher has to maintain this tempo by means of her commands and directions. Therefore avoid long explanations and give short clear orders.

Movements can be taught straight away to command if the class knows the various starting positions used. Take, for instance, Bk. ly.; 2 leg rais. Ank. bd. and str. Command: "Legs half upward—raise! Ankles—bend! stretch! bend! stretch! Legs—lower!" "To numbers One! Two! Three! Four! Five! Six!" Later the class may take the exercise judging the time or to music.

In recreative physical training, formal commands must not be over-used. For example, direct "Sit down—hands on knees," instead of "Sit—down! Hands on knees—place!"

When commanding, the pause between the preliminary directions which tell the class what to do, and the executive one which indicates the precise moment for doing it, must be just long enough for them to realize what is required.

Vary the tone of voice according to the type of movement. Take, for instance, the command "Tapping step forward—begin!" "Begin" is said lightly and quickly. For a movement like slow trunk raising from stoop standing position a heavier intonation is needed with the word "Raise" somewhat drawn out.

An executive "Go!" or "Begin!" is sufficient. Do not say "Ready begin." Never use the word "Commence."

When teaching movements that are done with a rhythmical swing, set an even rhythm neither too slow nor too quick. When counting, an intermediate "and" between the counts helps. Take, for example, Std. st.; Tr. turn. to one side with single A. swg. sidw. and acr. body, rhythmically counting "One and, two and, three and, four and," etc.; here the "and" corresponds with each rebound of the body and return swing of the arm.

Each activity in a lesson should be repeated three or four times and taken an even number of times left and right.

There is no need to begin always with the left side. For

convenience in description in the tables each exercise is usually given as starting on the left.

Try to get the class to work vigorously and to maintain good posture without tenseness.

Be tactful over corrections. Give general ones and always in an encouraging tone of voice. Never draw attention to one person and make her feel awkward and conspicuous. When they are necessary, individual corrections can be given quietly while passing round the class.

The following words of advice given by a teacher to leaders in training are worth noting: "Hold your head up. Open your mouth and speak clearly, but do not shout. Look pleasant."

Starting the Lesson. Begin at once with some easy activities which will set everybody moving. Use bright and suitable music for these. These introductory movements should follow one another without pause.

Class Formations. Exercises may be done in any convenient formation. Cumbersome and formal methods of numbering and opening and closing files are not used in recreative work.

Many movements can be done in "free" formation; that is, with the class scattered freely over the hall, the essential point being that everybody has enough room to move without touching another person. Marching, running, and dancing steps should often be taken with the class moving freely. Each individual must keep apart from the others and vary her direction as the necessity arises. Learning to avoid crowding and to make the best use of the available space is excellent training.

It will generally be convenient to do some of the work in files. A class usually divides best into three, four, six, or eight files according to numbers and size of hall. When the open order formation is known to the class, the members can run freely to their places.

When exercises are done in pairs, the leader should notice whether the heights are fairly even. For example, a tall and a short person cannot work properly together in an exercise taken with shoulder grasp.

AVOIDANCE OF FATIGUE AND STRAIN

Nobody should go away at the end of a class feeling over-tired. Some people, especially the older ones, may not be able to work through all the activities without feeling fatigued. Running or dancing may cause undue breathlessness. In cases like this, students should be told to drop out and rest whenever they feel that any activity is a strain. They must use their judgment and go gently with their exercise, increasing the amount gradually till they can work right through a class and end up with a feeling of refreshment.

Some people, unless they understand that they are expected to do this, will go on working till they feel exhausted.

If feelings of over-fatigue persist, the leader should advise a visit to a doctor for a thorough overhaul. "Keep Fit" exercises are carefully selected and arranged so that they shall not cause strain, but even mild activity may be harmful in a case of heart strain or high blood pressure.

The ordinary symptoms of fatigue are: pallor, breathlessness after exertion and a general slack, weary-looking posture.

CLOTHING FOR "KEEP FIT" WORK

This should be light and washable and consist of a tunic, knickers of the same material with light washable linings, a vest and brassière, ankle socks, and sandals or shoes without heels.

No corsets or belts should be worn, but this rule may need some modification in the case of elderly women. A woman who has always worn a boned stiff type of corset will probably have abdominal muscles which are slack and lacking in tone. Suddenly to dispense with all support during active exercise may prove exhausting and even harmful. In a case like this the leader should advise the wearing of an easy fitting or old corset to begin with. Some abdominal and lateral trunk exercises should be practised at home daily *without* a corset. Next the corset should be exchanged for a boneless belt, and finally dispensed with whilst working in the class.

Pattern of a suitable "Keep Fit" tunic is reproduced on page 11. This is available from Weldons Ltd., price 6d.

STARTING "KEEP FIT" WORK IN A COUNTRY DISTRICT

There are numbers of villages and small country towns which have had to do without "Keep Fit" classes because of the lack of leaders.

Now that the Government has through the Press aroused public interest in the "Keep Fit" campaign, leaders who wish to start classes in their own neighbourhoods should meet with response and encouragement.

If there has been nothing of the kind before in the village or town the leader's best plan is to write to the Physical Training Organizer for the district and state her willingness to form classes. If there is no Physical Training Organizer, the local education authority should be approached. They will make the classes known through the schools and will probably send round circulars.

The loan of a school or parish hall will be necessary for the classes.

The village school teachers, local Girl Guides, and church or chapel guilds or clubs should be circularized.



A STANDARD OUTFIT FOR "KEEP FIT" WORK
 (The pattern is modelled in sizes suitable for years 13-14, 15-16, and 17-18).

A small committee of people interested might be formed to work out a plan of action.

Some local "artist" may be found who will design a poster advertising the classes. Circulars should be printed and distributed round the neighbourhood, and a notice inserted in the local paper.

A small entrance fee, sufficient to meet expenses, should be charged for each class. The amount of this must depend upon local conditions.

When the class has been working for a few weeks, a demonstration should be given.

A "Keep Fit" centre might be formed linking up all the different activities of the place: tennis club, hiking club, dancing class, swimming club, etc.

ABBREVIATIONS

When writing out tables of physical exercises it is convenient to abbreviate certain words which require constant repetition. A list of the abbreviations used in this book is given in the following pages, and also a description of the chief positions.

Abbreviations of parts of the body have been written with capitals; those of movements, positions or directions with small letters.

ABBREVIATIONS AND POSITIONS USED IN THE TABLES

ABBREVIATION	POSITIONS OF THE ARMS
A. acr. bd.	Arms across bend. Arms raised level with the shoulders, elbows bent and pressed back, palms downward.
A. upw. bd.	Arms upward bend. Elbows bent, tips of the fingers touch the shoulders, well back. Also with fists clenched outside shoulders.
Circ. pos.	Circle position. Arms arched overhead, finger tips touching Fig. 1

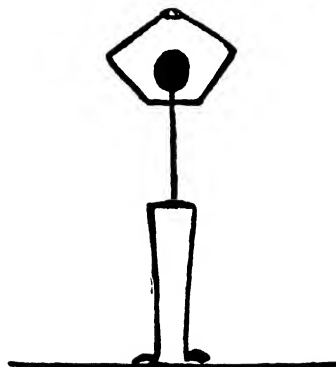


FIG. 1

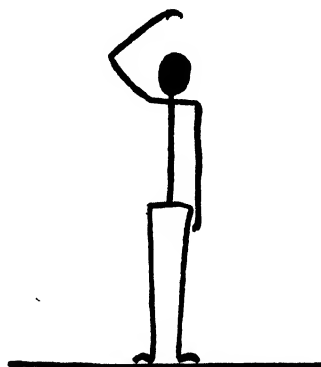


FIG. 2

$\frac{1}{2}$ Circ. pos.	Half circle position. One arm overhead Fig. 2
Fh. rst.	Forehead rest. The forehead rests upon the backs of the hands.
Hd. rst.	Head rest. Finger tips touch on top of head Fig. 3

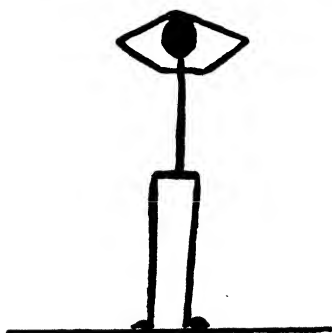


FIG. 3

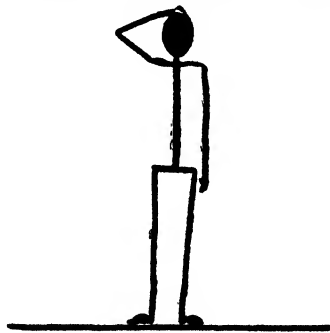


FIG. 4

$\frac{1}{2}$ Hd. rst.	Half head rest. Fig. 4
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A. obl. upw. . Arms obliquely upward Fig. 5

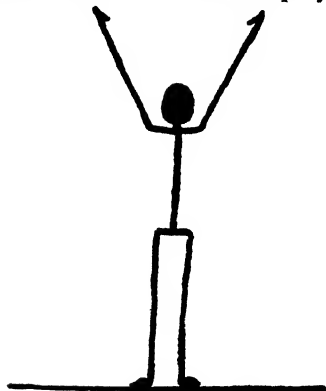


FIG. 5

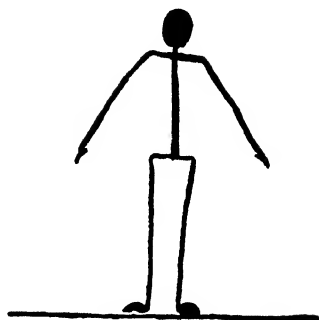


FIG. 6

A. obl. downw. . Arms obliquely downward Fig. 6

Rch. Reach position. Arms forward at shoulder height, palms facing.

A. upw. str. . Arms upward stretch Fig. 7

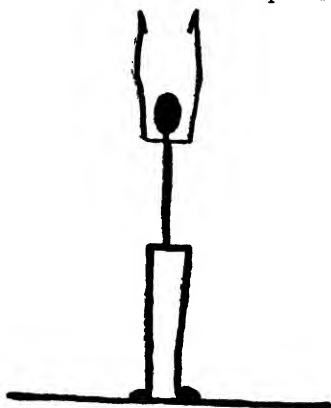


FIG. 7

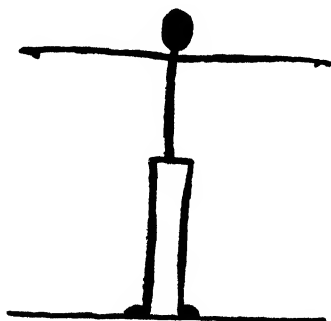


FIG. 8

. Yard. Arms raised sideways level with shoulders Fig. 8

ABBREVIATION	POSITIONS OF THE FEET AND BODY
St.	Standing position.
Cl. st.	Close stand. Feet together and pointing forward with inner borders touching.
Toe st.	Heels raised.

Std. st. Astride standing. Feet two foot lengths apart . Fig. 9

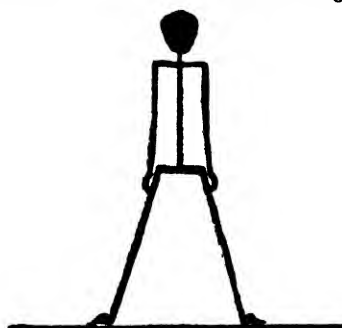


FIG. 9

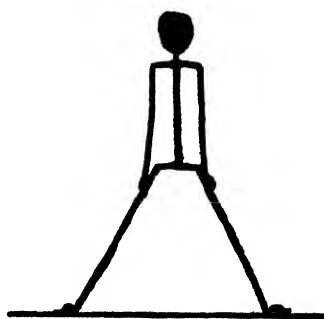


FIG. 10

Wd. std. st. Wide astride standing. Feet three foot lengths apart Fig. 10

Lunge sidew. Lunge sideways Fig. 11

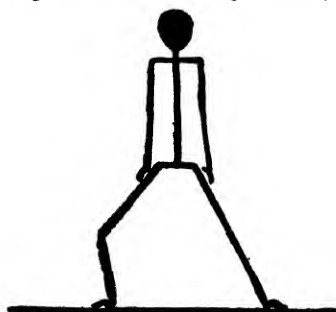


FIG. 11



FIG. 12

Lunge forw. Lunge forward Fig. 12

Kn. fl. bd. Knees full bend position Fig. 13

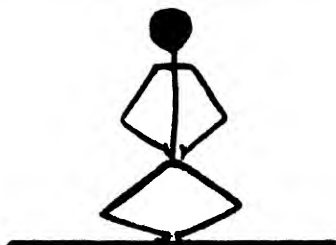


FIG. 13

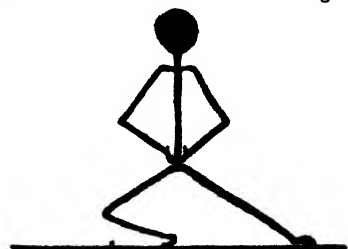


FIG. 14

Kn. fl. bd. 1 leg sidew. Knee full bend, one leg sideways Fig. 14

Crch. Crouch position. Arms between knees, palms on ground Fig. 15



FIG. 15

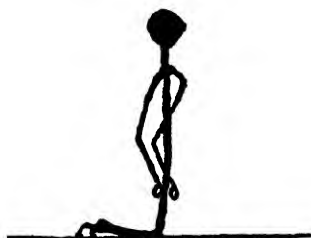


FIG. 16

Knl. Kneeling Fig. 16
 $\frac{1}{2}$ Knl. Half kneeling Fig. 17

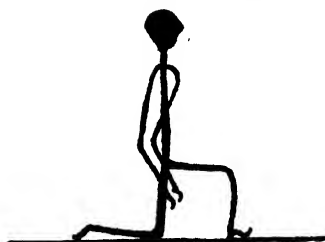


FIG. 17

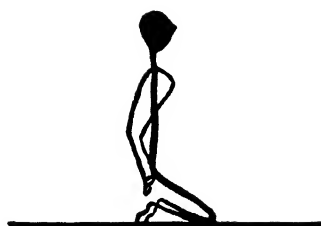


FIG. 18

Knl. sitt. Kneel sitting. Sitting back on heels Fig. 18
 Knl. 1 leg sidew. Kneeling with one leg sideways Fig. 19
 Pr. knl. Kneeling on all fours, hands beneath shoulders.

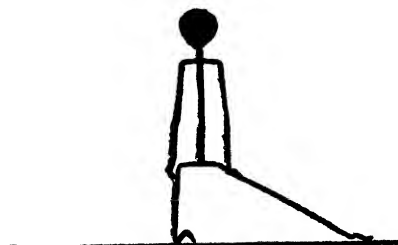


FIG. 19

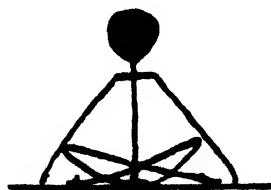


FIG. 20

X sitt. Cross legged sitting Fig. 20

GENERAL PLAN OF WORK

17

Crk. sitt. . . . Crook sitting Fig. 21

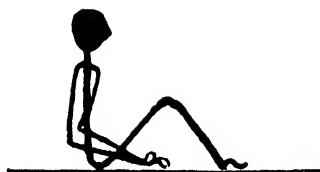


FIG. 21



FIG. 22

Long sitt. . . . Long sitting Fig. 22

Bk. ly. . . . Back lying. Lying on the back with legs straight and together.

Crk. ly. . . . Crook lying Fig. 23



FIG. 23

Forw. ly. . . . Lying face downwards with legs straight and together.

ABBREVIATION

GRASPS

Shd. grsp. . . . Shoulder grasp Fig. 24
Also taken standing side by side with hands on each other's shoulders.

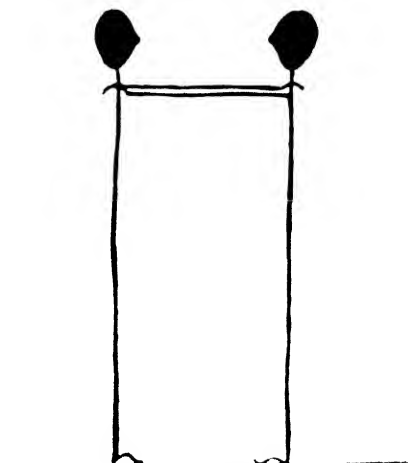


FIG. 24

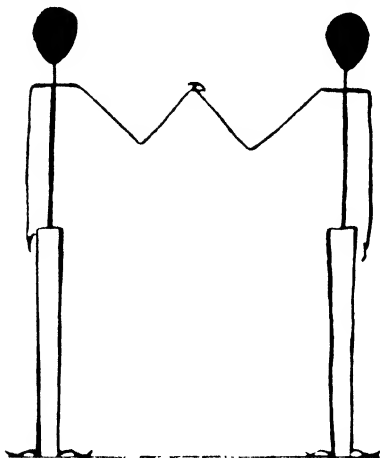


FIG. 25

Ch. grasp. . . Chain grasp Fig. 25

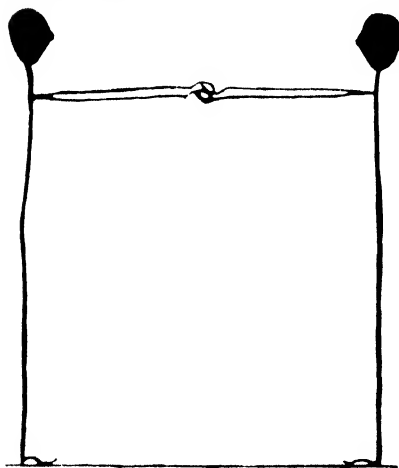


FIG. 26

Ring grasp. . . Ring grasp Fig. 26

MISCELLANEOUS ABBREVIATIONS

A.	.	.	Arm (s).	opp.	.	.	Opposite.
acr.	.	.	Across.	outs.	.	.	Outside.
alt.	.	.	Alternately.	outw.	.	.	Outward.
Ank.	.	.	Ankles.	part.	.	.	Partner (s).
anti-clockw.	.	.	Anti-clockwise.	point.	.	.	Pointing.
Bk.	.	.	Back.	pos.	.	.	Position.
backw.	.	.	Backward.	pr.	.	.	Prone.
beg.	.	.	Beginning.	press.	.	.	Pressing.
bt.	.	.	Beat (ing).	r.	.	.	Right.
circ.	.	.	Circle (s).	rais.	.	.	Raise.
clap.	.	.	Clapping.	rep.	.	.	Repeat.
clen.	.	.	Clenched.	rhy.	.	.	Rhythmically.
clockw.	.	.	Clockwise.	roll.	.	.	Rolling.
ct.	.	.	Count.	rot.	.	.	Rotate.
downw.	.	.	Downward.	runn.	.	.	Running.
drop.	.	.	Dropping.	Shd.	.	.	Shoulder (s).
Elb.	.	.	Elbow (s).	sidew.	.	.	Sideways.
F.	.	.	Foot.	skp.	.	.	Skip.
foll.	.	.	Followed.	stp.	.	.	Stoop.
Ft.	.	.	Feet.	supp.	.	.	Support.
forw.	.	.	Forward.	swg.	.	.	Swing.
grsp.	.	.	Grasp.	tap.	.	.	Tapping.
Hl.	.	.	Heel (s).	tch.	.	.	Touch.
Hd.	.	.	Head.	tog.	.	.	Together.
Hnd.	.	.	Hand (s).	touch.	.	.	Touching.
hold.	.	.	Holding.	Tr.	.	.	Trunk.
ins.	.	.	Inside.	turn.	.	.	Turning.
inw.	.	.	Inward.	twist.	.	.	Twisting.
jp.	.	.	Jump.	upw.	.	.	Upward.
l.	.	.	Left.	w.	.	.	With.
movt.	.	.	Movement.	yd.	.	.	Yard.

PART II
SPECIMEN LESSONS

SPECIMEN LESSONS

Group A. For young women. Generally suitable for those under 30 years.

Group B. Less strenuous. Generally suitable for women between 30 and 40 years.

Group C. For older women.

No special directions for music have been given. The tunes chosen should have a well-marked rhythm and suit the particular type of movement for which they are used.

For further notes on this subject, see page 6.

GROUP A TABLES

Vigorous dances may be included in these lessons. Skipping is generally popular. Some simple jumps are sometimes enjoyed; they must be of a free type in which everybody can join. Set gymnastic jumps involving the use of gymnastic forms or jumping stands are not suitable for this type of class.

A short list of suitable jumping activities is given at the end of this group of tables.

GROUP A

TABLE I

Introductory

(1) In 2's, ins. Hnd. joined; run or march according to music.

(2) March to circles of 8, 8 skps. l., 8 r. (1-16), drop Hnd., 4 skps. backw., 4 forw. (1-8) 4 skp. jps. (1-8).

(3) Circles, Shd. grsp.; Hd. bd. forw. (1-3), press downw. (4), Hd. turn. l., r., l., front (1-4), l. F. forw. on Hl. forw. on toe (1-2), join l. F. to r. rais. and lower Hl. (3-4), rep. w. r. F. (5-8).

(4) **Open Order.** Yd. std. st.; Hnd. clen., A. swg. downw. forw., downw. sidew. (1-4), finger str. and bd. in yd. pos. (5-8).

(5) Bd. std. st.; Tr. bd. sidew. w. a Hnd. bt. on thigh rhy.

(6) St.; 3 spring steps and a hop. (Count 1-2-3-hop.)

Arch. (a) Crk. sitt.; clap Hnd. in rch. (1), tap ground at sides (2), rep. (3-4), 2 A. rot. outw. (5-8).

(b) Std. st.; Tr. swg. forw. downw. light Hnd. bt. on ground, Tr. rais., w. Hnd. bt. on thighs.

Arm. St. Hnd. clen.; shoot l. A. upw. (1), r. A. upw. (2), bd. A. (fists clen. outside Shd.) (3), str. A. upw. (4), clap Hnd. above Hd. (5), swg. A. downw. to bt. thighs (6), swg. sidew. upw. and clap (7), swg. sidew. downw. w. clap on thighs (8).

Balance. Ch. grsp.; in ranks, beg. w. l. F. Continuous leg rais.

forw. w. toe tap. hold pos. on 4th ct. (1-4), l. F. forw. rais. Hl. (5), $\frac{1}{2}$ Kn. bd. (6), Kn. str. (7), lower Hl. (8). Rep. r. moving forw.

Lateral Trunk. Std. st.; Tr. bd. forw. downw. to grasp. l. Ank. w. rhy. press. (Tr.) rais. and rep. r.

Abdominal. Crk. sitt.; alt. leg str. forw. (1-4), 4 light taps w. toes in crk. (5-8).

Leg. St.; ft. cl. and open (1-4), l. F. sidew. (5), Hl. rais. (6), join l. F. to r. in toe st. (7), Hl. lower (8). Rep. r.

Dancing.

Final. St.; Tr. drop. forw.; unroll.



FIG. 27

against the side of the leg; count "two," a rebound of the trunk and left arm returns to bend position. Repeat at once to the right. A brisk movement. See Fig. 27.

Balance. A light tap forward with instant leg raising a little

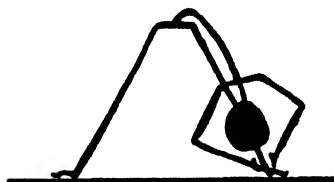


FIG. 28

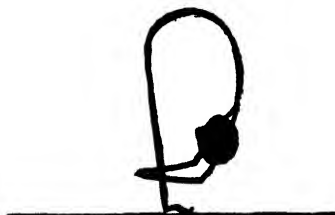


FIG. 29

higher with each count. Hold the raised position for the fourth count.

Lateral Trunk. Command: "Grasp the left ankle with both hands—down! Pressing—begin, one and, two and, three and, four and," etc. Rhythmically, elbow bending and stretching with trunk pressing downward. Smooth movements. See Fig. 28.

Final. Unroll gradually; end of back, middle of back, shoulders, and finally head. See Fig. 29.

GROUP A

NOTES TO TABLE 1

Introductory

(1) Change from running to marching and back again to marching.

(4) Clench hands lightly. Open hands to stretch fingers wide apart.

(5) On count "one," a deep trunk bending sideways to the left swinging left arm down to beat the hand

GROUP A

TABLE 2

Introductory

(1) Circles, ch. grsp.; 8 skps. to l., 4 into centre, 4 skps. out (1-16). Rep. r.

(2) In 2's, ins. Hnd. joined, outs. leg toe tap. forw. and rais., hold pos. on 4th ct., leg swg. backw., forw., backw., tog. (5-8), toe tap. sidew. and hold (1-4), 4 bob jps. turn inwards to face opp. way on 4th jp. (5-8). Rep. beg. w. other leg.

(3) Run freely. Run to open order and mark time w. runn. step.

(4) Yd. st.; alt. A. bd. and str. (1-4), 2 A. bd. and str. (5-6), 2 A. swg. downw. forw., downw. sidew. (7-8).

(5) Crk. sitt.; grsp. Kn. w. Hnd., Hd. turn. l. (1), press to l. (2), rep. to r. (3-4), Hd. bd. forw. (1), press forw. (2), str. upw. slowly (3-4).

(6) Std. st.; Tr. bd. sidew. Several times to each side.

Arch. (a) Yd. Kn. st.; 2 A. rot. (1-4), alternating w. Hnd. clap. forw. and swg. sidew. w. 3 backw. press. in yd. pos. (1-4).

(b) Jp. to long sitt. through crch. pos. Tap ground to sides (1), swg. A. sidew. upw. Hnd. clap above Hd. (2), bd. Tr. forw., swg. A. forw. downw. to tap toes twice (3-4).

Arm. Yd. st.; strong 2 A. str. sidew. (1-2), swg. downw. forw. and clap Hnd. at face height, A. straight (3), A. bd. (4), slow strong 2 A. str. sidew. (1-4).

Activity. (a) Running in 2's. At signal, one on inside runs forw. and joins w. next one in front. Next signal, the one on the outside runs forw.

(b) Walking in 2's. 4 long steps followed by 8 short steps.

Balance. Part. ring grsp.; full Kn. bd. and str. alt. followed by both full Kn. bd. and str. *See note to table.*

Lateral Trunk. Part. face alt. ways std. st., ins. Ft. touch. Tr. turn. and bd. downw. to clap ground on either side of outer F. w. both Hnd., Tr. rais. and turn. to clap Hnd. w. part.

Abdominal Crk. ly.; single and double leg str. upw. (1-6).

Leg. Tap l. F. forw. Hl. toe (1-4), mark time w. Ank. str. (1-4). Rep. r.

Dancing or skipping.

Final. Std. st.; Tr. drop. forw., unroll followed by Hd. drop. backw. and str. upw.

GROUP A

NOTES TO TABLE 2

Arch. The arm rotation is in the shoulder joint. Small circles with arms in yard position. See Fig. 30. Light hand clap forward with elbows straight.

Balance. A does heels raise, and full knee bend (1-2), while B

stands. *B* now does full knee bend (3-4), while *A* remains in knee bend position. *A* rises to standing position (5-6), *B* rises to standing position (7-8), both full knee bend (1-4), both rise to standing position (5-8).

Arms straight, hands joined and support each other throughout exercise.

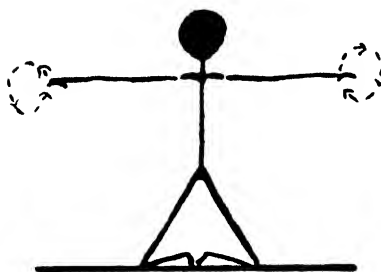


FIG. 30

Lateral Trunk. Command: "Down and clap, and one, and two, and, etc." See Fig. 31 (a) and (b).

GROUP A

TABLE 3

Introductory

(1) 2 long lines on opposite sides of room; part. facing, 8 skps. forw. to meet part., 8 skps. backw., 16 skps. to change places, 8 skps. forw. to meet part. Part. take ring grsp. and skp. round clockw. for 8, anti-clockw. for 8, skp. backw. 8 steps. Rep. whole to original places.

(2) In 2's join ins. Hnd.; march 8 paces forw., march 4 slow paces forw. w. toe point. forw. (1-8), join r. Hnd. and march round 8 paces, march 4 paces backw. w. toe point. forw.

(3) Part. face, Shd. grsp.; Hd. bd. r. (1), rais. (2), bd. l. (3), rais. (4), Hd. roll. beg. r. (5-8). Rep. whole to l.

Open order.

(4) Lunge forw. r. w. r. Hnd. on Kn. swg. l. A. forw., backw., forw., backw. (1-4). Circ. A. backw. (1-4), change Ft. w. a jp. and rep. w. other A.

(5) Yd. st.; deep Tr. bd. to l. w. a Hnd. clap on thigh (1), 2 A. bounce in yd. pos. (2-3). Rep. r.

(6) Skp. jp., jp. to crch. on every 4th ct.

Arch. (a) Forw. ly. w. Hnd. clasped behind Bk., Tr. rais.

(b) Jp. to crch.; str. Kn. touch toes (1), crch. (2).

Activity. Free running w. a high spring on every 3rd step.

Arm. Bd. A. (1), str. upw. (2), outw. circ. to str. (3), swg. sidew. downw. w. slap against thighs (4).

Balance. Advancing forw., rais. A. sidew. rais. r. Kn. (1), hold pos. (2), clap Hnd. under rais. Kn. and Bk. to yd. (3), rep. clap (4), swg. A. sidew. downw. tap l. F. forw. Hl. toe, Hl. toe (1-4). Rep. beg. r.

Abdominal. Bk. ly.; bd. l. Kn. upw. to tch. forehead (1), str. downw. (2), rep. r. (3-4), bd. 2 Kn. to Shd. (5), hold (6) lower to 12 in. from ground (7), down (8).

Lateral Trunk. Pr. knl., Tr. turn. w. single A. swg.

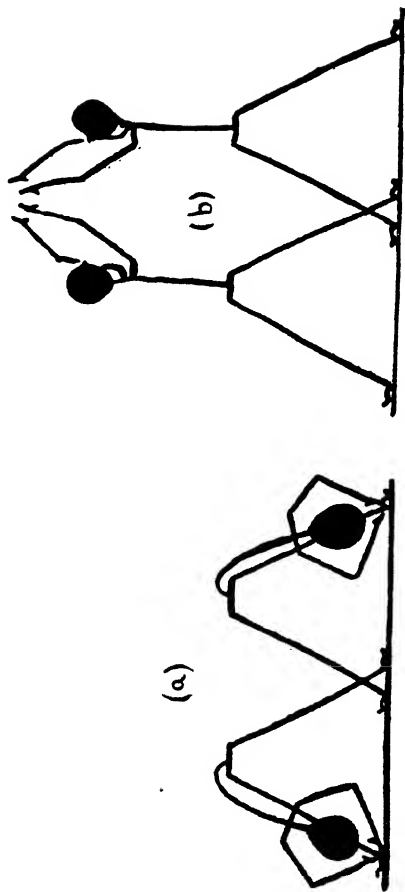


FIG. 31

Leg. 3 runn. steps forw., 2 runn. steps backw., 1 hop on spot (1-6).
Dancing, skipping, or other activities.

Final. A. rais. midway upw. (1), stay in pos. (2), lower sidew. downw. (3).

GROUP A

NOTES TO TABLE 3

Introductorics

(4) R. F. forw., r. Hnd. on Kn. See Fig. 32.

(5) Trunk bending sideways with a hand clap down leg, and immediate trunk raising and arm raising to yard position again



FIG. 32

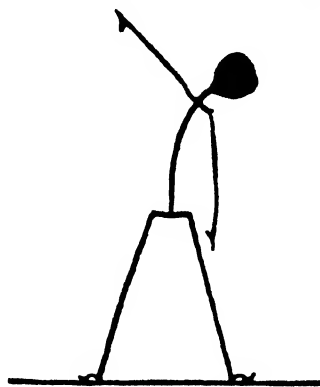


FIG. 33

on one count. On counts two and three, both arms swing sideways downward and beat the sides lightly with finger tips and up to yard position again twice. Count 1-2-3. Brisk rhythm. (Fig. 33.)

Arm. For the outward circling the arms swing sideways downward, the wrists cross in front of body and the arms continue the circle upwards to stretch position.

Lateral Trunk. See Fig. 34. The left arm swings upward with trunk twisting strongly to the left. The arm is carried across the body in the return swing.

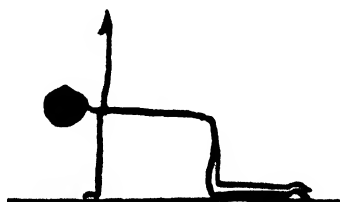


FIG. 34

Command: "Begin!" Count "and one, and two," etc.; the "and" corresponds to the return swing of the arm. Take several times to one side and then change. The tune of "Oh, dear! What can the matter be!" sets a good rhythm for this exercise.

GROUP A

TABLE 4

Introductory

(1) Part. join Hnd., gallop Bk. to Bk. (1-8), ring grsp. gallop facing each other (1-8), join ins. Hnd. skp. forw. (1-8), 3 slip steps to l. (1-3), bob jp. (4), 3 slip steps to r. (1-3), bob jp. (4).

(2) Free walking w. change of step every 3rd step l., r., 1-2-3, r., l., 1-2-3, etc.

(3) Skp. freely. When music stops, run to open order and take X sitt. pos.

(4) X sitt.; Hd. drop. forw. and press. downw. (1-3), Hd. str. upw. (1-3).

(5) Rch. std. st.; Hnd. clap. 3 times w. straight A. in rch. (1-3), foll. by l. A. swg. sidew. w. Tr. and Hd. turn. to l. w. 2 rhy. press. in turn. pos.

(6) 4 walking steps foll. by 4 skp. jps.

Arch. (a) Kn. sitt.; 2 A. swg. forw., backw. (1-2), swg. forw. upw. rising to Kn. st. (3), swg. forw. downw. Kn. sitt. (4).

(b) Jp. to crch.; Kn. bd. and str. w. Hnd. on ground (1-4).

Arm. Pr. knl.; 2 A. bd. w. single leg rais. backw.

Activity. Part. facing; ring grsp., 8 slip steps (1-8), drop Hnd. 4 skps. backw. 4 skps. forw. (9-16), side by side, face opp. ways, grsp. each other's r. wrists w. r. Hnd., 8 high skps. clockwise, l. A. obl. upw. (leaning slightly outw.) pulling w. r. Hnd. (1-8). Join r. Hnd., both face the same way, 8 skps. forw. in original direction (9-16).

Skip freely. Make circles of number called.

Balance. Ch. grsp. in circ.; swg. l. leg forw., backw., forw., backw. (1-4), rais. l. Kn. forw. (5), hold pos. (6), join l. F. to r. rais. Hl. (7), toe st. (8), full Kn. bd. (1-4), Kn. str. (5), full Kn. bd. (6), toe st. (7), lower Hl. (8). Rep. beg. r. F.

Open order.

Abdominal. Crk. sitt. Hnd. on Kn.; change to long sitt. w. 2 A. swg. sidew. (1), crk. sitt. Hnd. on Kn. (2). Rep. (3-4).

Lateral Trunk. Crk. sitt.; r. Hnd. on l. Kn., Tr. turn w. single A. rais. sidew. and press. (1-4).

Leg. 3 skp. jps. swg. l. leg backw. on 3rd jp., 3 skp. jps. swg. r. leg backw. on 3rd jp.

Dancing or other activities.

Final. Hl. rais. w. 2 A. rais. midway upw.

GROUP A

NOTES TO TABLE 4

Arch. (a) Loose easy arm swinging.

(b) See Fig. 35 (a) and (b).

Arm. From prone kneeling position bend elbows, bring chest as near as possible to ground and raise left leg backward, knee and ankle stretched (1), return to prone kneeling (2). Command: "Bend!"

(b)

(a)

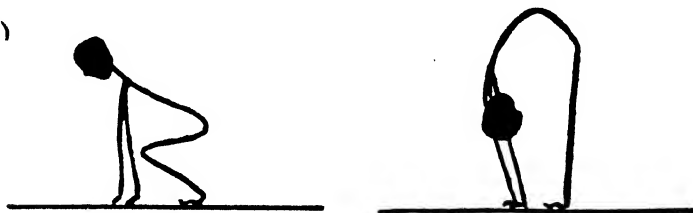


FIG. 35

—stretch!" Steady even counting. Repeat raising right leg. Hands must be directly beneath shoulders. See Fig. 36 (a) and (b).

Abdominal. { Teach each exercise separately. Later combine
Lateral Trunk. } crk. sitt. leg str. and bd., w. 2 A. swg. sidew.

(a)

(b)

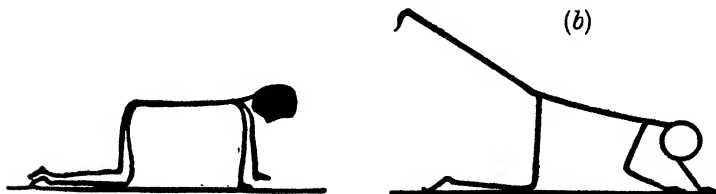


FIG. 36

4 counts, followed by crk. sitt., Tr. turn. w. single arm swg. and press. 4 counts. Rep. to other side.

The arm swings sideways with trunk turning on "one," then 2 pressings backward in position, Hnd. on Kn. 4.

GROUP A

TABLE 5

Introductorics

(1) In 4's, ch. grsp., 3 skps. l. and bob jp. (1-4), 3 skps. r. and bob jp. (5-8), 8 skp. steps clockwise in circ., drop Hnd. 8 bob jps. w. Hnd. claps (9-16).

(2) March in 2's. At "change" link r. A. and march round 8 steps. At next "change" link l. A. and march round to 8.

Run to open order.

X sitt. Hd. turn. and nodding alt. Turn to l. (1), forw. (2), 2 nods forw. (3-4). Rep. beg. r.

(3) Std. st.; Tr. turn. w. single A. swg. obl. upw., other Hnd. low on hip.

Arch. (a) Bd., forw. ly.; 2 and alt. A. str. sidew. w. Hd. turn.

(b) Jp. to long sitt. through Hnd.; Tr. bd. forw. downw. w. little swgs. to hold Ank. on 4th ct. (1-4), Tr. rais. swg. A. forw. upw. and clap Hnd. above Hd. (5), tap ground at sides (6), swg. A. sidew. upw. clap above Hd. (7), swg. A. sidew. downw. (8).

Activity. In 2's, ch. grsp.; 4 gallop steps w. l. F. forw. (1-4), hop on l. F., Hl. toe, r. F. forw. twice (5-8). Rep. beg. l. F. (5-8).

Arm Exercise. Crk. sitt., in 2's ring grsp.; change to st. w. elbows bent to heave pos. (1-4), str. A. and lean bk. (5-6), down to crk. sitt. (7-8).

Balance. Ch. grsp. in ranks; slip step to l. (1-4), 3 bob jps. and jp. to full Kn. bd. on 4th ct. (5-8). Hold Kn. bd. pos. (1-2), toe st. (3-4), full Kn. bd. (5-6), toe st. (7-8). Rep. to r.

Abdominal. Bk. ly. swg. l. leg sidew. and tap w. Hl. to l. (1), tap w. l. Hl. forw. (2), rep. w. r. leg (3-4), tap both Hl. forw. (5), tap toes in crk. (6), str. legs. $\frac{1}{2}$ upw. (7), lower (8).

Lateral Trunk. Yd. std. st.; clap w. palm of r. Hnd. in front of l. F. (1-2), rais. Tr., clap sides of thighs (3-4). Rep. r.

Leg. 2 march steps, alt. w. change of step.

Dancing or other activities.

Final. Relax, stp. st. pos.; "unroll."

GROUP A

NOTES TO TABLE 5

Introductorics

(3) Start with right hand low on hip joint (not hip bone), fingers forward; trunk slightly turned to right, left arm across body. Twist trunk strongly to left, swinging left arm obliquely upward and turning head to look at left hand. Return to first position, letting the left arm swing down and across loosely. Repeat continuously to same side. Count "One and, two and—Swing and, swing and," etc. Repeat to other side.

Arch. (a) From bend forward lying position stretch and bend arms sideways (1-4), stretch and bend left arm (5-6), right arm (7-8). Command: "Both and, both and, left and, right and." Later add head turning towards the sideways arm.

(b) First jump to crouch from forward lying, then jump feet through hands to long sitting. Later jump straight through from forward lying.

Arm Exercise. Pull up to stand with chest forward and elbows bent and raised sideways. Lean backward with arms and knees straight, waist in. Keep an even steady rhythm. See Fig. 37 (a), (b), and (c).

Lateral Trunk. Feet three foot lengths apart. Fairly slow rhythm.

GROUP A

TABLE 6

Introductory

(1) Ch. grsp. in circ.; skp. to l. (8), drop Hnd., 4 bob jps. forw., 4 backw. (1-8). Rep. to r.

(2) March 16 steps. Find any part., take r. Hnd. march round 8 steps, take l. Hnd., march round 8 steps. Rep. w. different part.

(3) Lunge forw. r. F. Hnd. on Kn.; Tr. turn to l. w. l. A. rais. obl. upw.

(4) Cl. st.; quick Hd. bd. forw. and slow rais. to rhythm of 3.

(5) March, change to runn., change to skp., skp. to circ. of 4 or 6.

Arch. (a) Ch. grsp. in circ.; 2 A. rais. forw., upw., rais. l. leg backw. (1-2), hold pos. (3-4), lower A. and leg (5-6). Rep. rais. r. leg.

(b) Place l. F. outw.; bd. Tr. forw. downw., bd. r. Kn. Hnd. over l. F. (1), hold pos. (2-3) rais. Tr. slowly, join l. F. to r. (4-6). Rep. to r.

Open order.

Balance. l. F. sidew. on toe (1), raise l. F. sidew. (2), Ank. bd. and str. (3-6), l. F. sidew. (7), join l. F. to r. (8). Rep. w. r. F.

Arm Exercise. Part. bk. to bk.; std. st., grsp. each other's Hnd., swg. A. sidew. upw. (1), hold and stretch (2-3), swg. sidew. downw. (4).

Activity. Take part. and polka round room.

Abdominal. Stp. Kn. sitt., Fh. rst. on bk. of Hnd.; 2 A. and Kn. str.

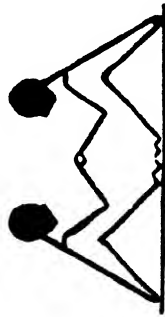
Lateral Trunk. Hd. rst. std. st.; Tr. bd. sidew. w. 2 press., w. single Hnd. bt. twice on leg. Count "One! two! up! Press! press! up!" etc.

Leg. 3 steps forw. finish in Hd. rst. toe st. pos. (1-4). Advancing forw. beg. alt. w. l. and r. F.

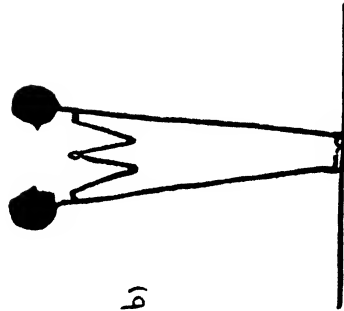
Dancing or other activities.

Final. St. Hl. rais. Kn. full bd. (1-4), Kn. str. Hl. lower (5-8).

(a)



(b)



(c)

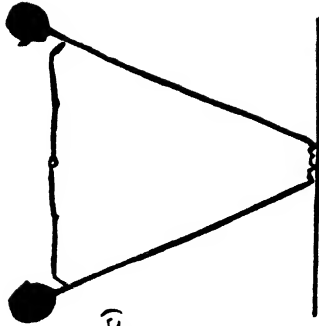


FIG. 37

GROUP A

NOTES TO TABLE 6

Introductory

(3) Take slowly first to command: "With arm raising obliquely upward, trunk to the left—turn." Later with a swing, rhythmically, counting, "one, and two."

Arch. (a) See photograph, Fig. 38.

(b) See photograph, Fig. 39 (showing the exercise to the right).

Arm Exercise. Backs close together. Feet steady. Waists in.

Abdominal. The forehead rests on the hands close to the knees. Rhythmical arm and leg stretching. See Fig. 40 (a) and (b).

(a)



(b)



FIG. 40

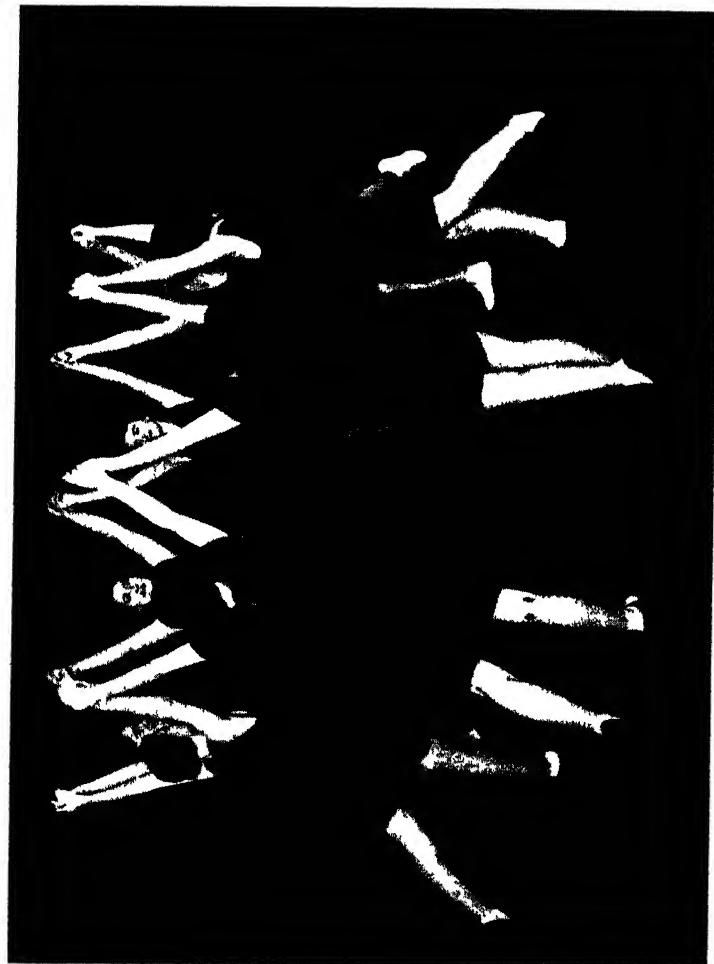


FIG 38 ARCH EXERCISE
Table 6 A.

(G.43)



FIG. 39. TRUNK BENDING FORWARD DOWNWARD
Table 3 C.

SOME SIMPLE JUMPING ACTIVITIES

Running is really a series of low jumps from one foot to the other. High running jumps are preceded and followed by ordinary running steps. The following are some examples.

(1) Three running steps and a jump; land on one foot and run on.

(2) Run and take a high bound after a certain number of steps and run on.

(3) Run with long steps springing high from foot to foot.

(4) Run and jump an imaginary hurdle and run on. The front leg should be stretched forward and the back leg raised with the knee turned outward. A certain number of steps can be taken before the "hurdle" jump.

(5) Run freely, taking 3, 5, or 7 steps start, and jump to crouch position. Spring up and continue.

(6) Run and jump over a rope, running on immediately. Long rope, very low; four or more people jumping at once.

(7) Run with 3 steps start and jump low skittle; take 4 skip jumps on spot and run on.

(8) Run and jump a series of low skittles. A row can be placed across the room, so that a number can jump at once.

(9) Run and jump over several low "hurdles" arranged about 5 yards apart. Hurdles may be formed from light bamboo canes placed across light blocks of wood. The blocks should be about the height of ordinary bricks set up on end.

The above list shows the kind of activities which are suitable.

People who attend the type of "Keep Fit" class for which these tables are written do not want gymnastic jumping or vaulting; but they need some light jumping to cultivate spring and lightness. They enjoy activities of this nature in which numbers of people can join at once, and which do not require any special skill or ability to jump high.

The younger women (and sometimes the older ones) enjoy games which do not need athletic skill. A very useful book, giving a variety of games which employ a large number at a time, is *New Team Games*, Matthews and Mitchell, published by Pitman.

GROUP B TABLES

Skipping is not suitable for these classes.

Simple dances and folk dancing should be included.

Team games of the throwing, catching, and aiming type which involve very little running are often enjoyed.

GROUP B

TABLE 1

Introductory

(1) Part., ins. Hnd. joined, hop r., tap l. F. forw. Hl. toe (1-4), 4 gallops forw., l. F. leading (5-8). Rep. r.

(2) March freely. Change to skp. Skp. to open order.

In ranks; Shd. grsp., Hd. turn. r., l., r., w. further press. to r. on 4th ct. Rep. beg. l.

(3) Yd. std. st.; loose 2 A. swg. sidw.

(4) X sitt.; Tr. turn. w. loose A. swg. r., l., r., l. (1-4), Tr. bd. forw. w. A. str. forw. to tap as far forw. as possible (1-3). Sit erect w. finger supp. sidw. (4).

(5) St. Hl. rais. (1), hold (2-3), Hl. lower (4).

March freely. Stop well spaced.

Arch. (a) X sitt. Hnd. hold. toes; Tr. str. upw. and relaxing. Later add from finger supp. sides. Hnd. clap over Hd. and tapping ground at sides.

(b) Relaxed stp. st. pos.; "unroll."

Arm Exercise. Part. side by side Shd. grsp.; single A. swg. forw. and backw. (1-8), single A. circ. backw. (1-8), turn and rep. w. other A.

Run freely. Run and make circ. of 8 or 10.

Balance. Ch. grsp. in circ. *Even numbers:* l. F. forw. and rais. Hl. (1), Kn. full bd. (2), "Feather" (3-6), Kn. str. (7), join l. F. to r., lower Hl. (8), rep. w. r. F. *Odd numbers:* Rep. (9-16). *All:* swg. l. leg forw., backw., forw., backw. (1-4), swg. forw. and hold (5-6), join l. F. to r., rais. Hl. (7), lower Hl. (8). Rep. w. r. leg (9-16). Open order.

Lateral Trunk. Kn. st. Tr. bd. sidw. to l. and rais. w. rhy. press. (1-4). Rep. to r.

Abdominal. Crk. ly. Hnd. clasped over abdomen; draw abdomen away from Hnd., press. whole of Bk. against ground.

Dancing.

Final Exercise. Hl. rais., A. rais. midway upw.

GROUP B

NOTES TO TABLE 1

Introductorics

(3) Hands loosely clenched. The wrists cross in front of the body in the downward swing. The arms should drop easily, then swing strongly sideways. See Fig. 41 (a) and (b).

(4) See Fig. 42 (a) and (b).

Arch. (a) Command: "Stretch! Relax!" Make a "long neck." Stretch the whole spine and push the back of the head upwards.

Combine as follows: "Stretch 2-3-4, clap and tap 2-3-4." Hold good position during clapping.

Lateral Trunk. Count "One and, two and, three and, four and." The "and" corresponds to the slight rebound of the trunk to the right. A deeper bend at each count, as deep as possible on *four*, stretch up for "and," and begin to right.

GROUP B

TABLE 2

Introductorics

(1) Free formation. 4 slow stamping steps followed by 8 light runn. steps.

(2) Find any part.; march round room in 2's. On "change," link r. arms and march 8 steps round, next "change" link l. arms and march round 8 steps.

(3) Join ins. Hnd. w. part.; tap l. F. forw. on Hl., forw. on toe to 8 cts., join l. F. to r., rais. Hl. (1), lower Hl. (2), rep. Hl. rais. and lower (3-4), 2 skp. jps. (5-8).

(4) Open order. X sitt., arms folded in front; Hd. drop. forw., rais., drop. backw., rais. (1-4), Hd. turn. l., r., l., front (1-4). Rep. beg. Hd. turn. to r.

(5) Crk. sitt.; finger supp. sidew., str. legs forw. tap Hl (1-2), tap toes in crk. (3-4).

(6) Yd. st.; 2 A. swg. downw. forw., downw. sidew. (1-4), yd. st. finger bd. and str. (5-8).

Arch. (a) X sitt., 2 A. rot. outw.

(b) Std. st.; Tr. drop downw. w. rhy. press. to touch ground between Ft. w. bk. of Hnd. Tr. rais. slowly.

Activity. In open order, 2 slips l. (1-2), 2 bob jps. (3-4). Rep. to r. (5-8) 4 skps. backw., 4 skps. forw.

Arm Exercise. Lunge forw. r. F. r. Hnd. on Kn.; circ. l. A. backw. (1-4), swg. l. A. backw., forw., backw. (1-3), swg. up to str. pos. (4). Rep. several times, then change Ft. w. a spring and rep. w. r. A.

Balance. Part. ring. grsp.; one supports while other does Hl. rais. Kn. full bd. (1-2), Kn. str. Hl. lower (3-4), other part. rep. Rep. alt. several times.

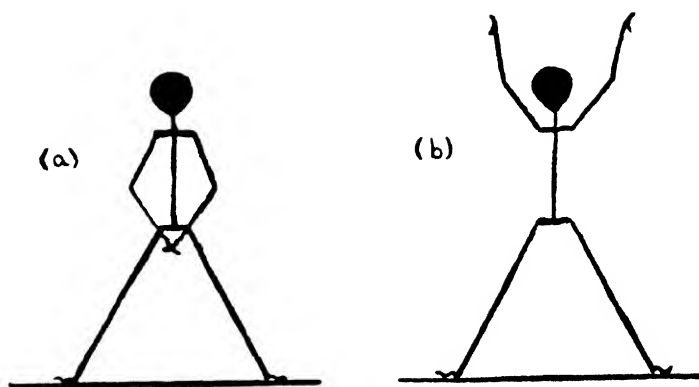


FIG. 41

(a.)



(b.)



FIG. 42

Lateral Trunk. Part. crk. sitt. side by side; face opp. ways, Tr. turn. sidew. to tap ground (1), turn and clap part. Hnd. (2).

Abdominal. Bk. ly.; Bd. l. Kn. to Shd. (1), leg downw. (2), rep. (3-4), Ank. bd. and str. w. Hd. bd. forw. (5-8). Rep. beg. w. r. leg.

Activity. Ch. grsp. in circ.; 15 runn. steps clockw., spring Ft. tog. face inw. on 16th ct. slip steps anti-clockw. (1-8), drop Hnd. run 4 steps backw. (9-12), run 4 steps inw. join Hnd. on 4th ct. (13-16). Rep. beg. w. 15 runn. anti-clockw. and slip. steps clockw. Dancing.

Final. St.; relax Shd. and drop Hd. forw. str. slowly upw.

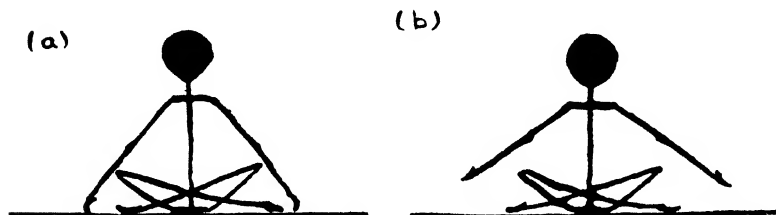


FIG. 43

GROUP B

NOTES TO TABLE 2

Introductories

(6) The hands touch the sides lightly as they pass through the downward position.

Finger Bending and Stretching. Clench the hands (1), open and stretch the fingers strongly, spreading them wide apart (2), repeat (3-4).

Arch. (a) From finger support sideways rotate the arms outward from the shoulders till the palms of the hands face forwards. See Fig. 43 (a) and (b).

(b) Start in relaxed trunk forward downward bend position. Try to get the backs of the hands to tap the floor well back between the feet with rhythmic trunk pressing downwards. Repeat several times then "unroll" slowly. See page 24.

Balance. Straight backs and steady smooth movements.

GROUP B

TABLE 3

Introductories

(1) Class formation; in several circles according to numbers. Ch. grsp. 8 runn. steps clockw., 8 anti-clockw., 8 slips l. springing up and clicking Hl., 4 runn. steps into centre rais. A. forw. upw., 4 runn. steps out, lower A. Rep. beg. to r.

(2) Circles, X sitt.; Shd. grsp., Hd. bd., l., r., and 3 nods forw. Rep. beg. r.

(3) Run clockw. in circles; change direction on signal. Run to open order.

(4) Rep. Tr. movt. in Introductories in Table 1.

(5) St.; str. A. upw. quickly, passing through bd. pos. (1), hold str. pos. (2), swg. A. sidew. downw. w. a clap against legs (3).

Arch. (a) Yd. X sitt.; clap forw. (1), press A. backw. in yd. pos. (2-3).

(b) Std. st.; Tr. bd. forw. downw. to slap ground w. palms (1-2), Tr. str. to slap sides of legs (3-4).

Activity. Free formation. 4 skps. forw., 4 bob jps., A. sidew. "turning skipping rope."

Arm Exercise. Std. st.; r. A. circ. backw. (1-4), followed by l. A. circ. (5-8), 2 A. bd. and str. midway upw. (9-12), rep. 2 A. str. (13-14), clap Hnd. over Hd. (15), swg. A. sidew. downw. (16).

Balance. St.; w. l. F. forw. on toe, tap forw. w. Kn. rais. and 2 A. rais. sidew. on 4th ct. (1-4), hold pos. (5), 3 steps forw. (6-8). Rep. beg. r.

Lateral Trunk. Std. st.; r. A. $\frac{1}{2}$ ring pos., Tr. bd. l. w. 4 press. movt. (1-4), Tr. rais. and bd. to l. w. A. changing (5-8).

Abdominal. Crk. bk. ly. pos.; str. l. leg, tap Hl. on ground (1), tap l. toe in crk. (2), bd. l. Kn. to Shd. (3), down to crk. pos. (4), rep. r. leg (5-8). Str. legs, tap both Hl. forw. (9), tap toes in crk. (10), rep. (11-12), bd. Kn. to Shd. (13), hold (14), down to crk. (15), rest (16).

Dancing.

Final Exercise. Crch. st. change to Hnd. on Kn.

GROUP B

NOTES ON TABLE 3

Arch. Arms straight. Clap on a level with the face.

Activity. "Turning skipping rope." Keep the arms at shoulder level. Little circular movements, turning wrists as though turning a rope.

Final Exercise. See Fig. 44 (a) and (b).

GROUP B

TABLE 4

Introductories

(1) 3 runn. steps forw., one hop w. Kn. rais. forw. and A. swg. forw. (1-4).

(2) Skp. w. slight Kn. rais., skp. to make circ. of 6, 8, 10, etc., according to number called.

(3) Ch. grsp. in circ.; tap l. F. forw. on toe (1-2), backw. on

toe (3-4), swg. l. leg forw., backw., forw., backw. (1-4), gallop to l. (5-8). Rep. beg. r. leg.

(4) St. A. bd. and str. midway upw., swg. sidew. downw. and bk. to midway (1-3).

(5) Std. st.; r. A. $\frac{1}{2}$ ring pos., Tr. bd. to l. w. 4 press. movt. Rep. to r.

(6) Ch. grsp. in ranks; tap l. F. forw. Hl., toe (1-2), swg. leg backw. forw. (3-4) join l. F. to r. and rias. Hl. (5), Hl. lower (6), Hl. rais. and lower (7-8). Rep. l.

Arch. (a) Kn. sitt.; A. swg. forw., backw., upw. (1-3), swg. A.

(a)



(b)

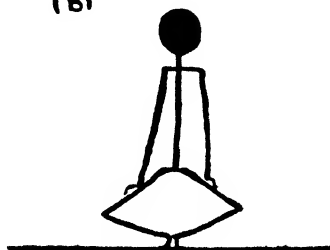


FIG. 44

forw. downw. (4). Later w. rising to Kn. st. pos. on 3rd ct., Kn. sitt. A. downw. on 4th.

Place Hnd. on ground in front of Kn. and jp. to crch. pos.

(b) Crch. pos.; Kn. str. to touch toes w. finger tips, Kn. bd. to crch.

Arm Exercise. Beg. w. A. in upw. str. pos., 3 claps in str. pos. (1-3), clen. Hnd. pull down strongly to sides through bd. pos. (4-6), "shoot" A. upw. to str. pos. (7-8).

Activity. Part. join ins. Hnd. 8 runn. steps forw. (1-8), 4 hops on spot w. Kn. rais. forw. (1-8).

Balance. Ch. grsp. in ranks advancing forw.

Place l. F. slightly forw. Kn. bd. and str. $\frac{1}{2}$ way twice (1-4), one full Kn. bd. and str. (5-6). Rep. beg. w. r. F.

Abdominal. Crk. ly., tap toes in crk. (1-2), str. legs and hold (3-4), tap Hl. on ground (5-6), tap in crk. (7), stay in crk. pos. (8).

Lateral Trunk. Kn. sitt.; finger supp. sidew. turn Tr. to l., r. A. forw., l. A. backw. (1), hold pos. (2), Kn. sitt. 2 taps sidew. w. fingers (3-4). Rep. r.

Dancing.

Final Exercise. St.; palms turn. forw.

GROUP B

NOTES TO TABLE 4

Introductorics

- (5) Upper arm well arched, lower arm stretched a little further down leg with each bend. See Fig. 45.
 Abdominal. See Fig. 46 (a) and (b).
 Lateral Trunk. See photograph, Fig. 47.

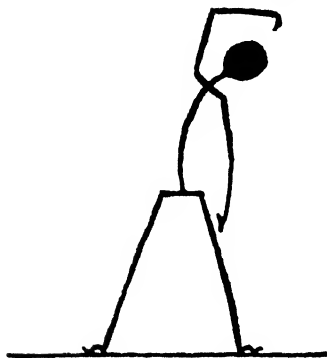


FIG. 45

GROUP B

TABLE 5

Introductorics

- (1) Part.; side by side face opp. ways and form an inner and an outer circ. Skp. round; on meeting again polka round room.
 (2) Face part. ring grsp.; slip step sidew. On signal change direction; on 2nd signal change round w. part.
 (3) Open order. X sitt. Hd. drop forw. (1), rais. w. quick turn to r. (2), drop forw. (3), turn to l. (4), Hd. roll forw. to finish turned over r. Shd. (1-4). Rep. beg. to l.

(a)



(b)



FIG. 46

- (4) Crk. sitt.; finger supp. sidew., 2 A. swg. sidew. to midway upw. pos. (1-4), alt. w. leg str. forw. to tap twice w. Hl. (1-2), bd. to tap twice in crk. (3-4).
 (5) Free march. March to circ. of 8, ch. grsp. in circ. and continue march clockw.
 (6) Ch. grsp. in circ.; Kn. full bd. (1), hold pos. (2-3), st. (4).



FIG. 47. LATERAL TRUNK EXERCISE
Table 4 B.

Arch. (a) Ch. grsp. in circ.; Kn. sitt., Tr. bd. forw. downw. w. A. rais. backw., Tr. rais. and bd. backw. w. A. rais. forw. upw.

(b) Finish w. Tr. bd. forw. downw., and rais. to Kn. sitt. w. A. downw.

Activity. Part.; join ins. Hnd. and str. A. straight forw., 8 runn. steps forw. beg. l. F., 8 gallops w. l. F. leading. Rep. beg. w. r. F.

Open order.

Arm Exercise. St.; fists clen., A. swg. forw. and backw. (1-4), swg. l. A. forw. upw. (5), r. A. forw. upw. (6), l. A. sidew. downw. (7), r. A. sidew. downw. (8). Rep. beg. r. A.

Balance. Ch. grsp. in ranks; swg. l. leg forw. (1), backw. (2), rais. l. Kn. forw. (3), hold pos. (4), l. F. forw. rais. Hl. (5), Kn. full bd. (6), str. Kn. rais. Hl. (7), join r. F. to l. and lower Hl. (8).

Abdominal. Bk. ly.; bd. Kn. up to Shd. (1), str. legs upw. (2), hold pos. (3), swg. legs downw. to long sitt. (4), lie down slowly (1-4).

Lateral Trunk. Rep. lateral trunk exercise in Table 4.

Dancing.

Final Exercise. Walk forw. on toes, drop to relaxed Kn. full bd. pos., "unroll."

GROUP B

NOTES TO TABLE 5

Arch. Head on knees and arms raised backward in the forward bending. Arms raised forward upward, chest arched and head pressed back in backward bending.

Activity. Partners move about freely, guiding with forward arms.

GROUP B

TABLE 6

Introductory

(1) Part.; join ins. Hnd., run forw. 8 steps; mark time runn. step w. Ank. str. 8 steps, link r. A. swg. round for 8 cts.; link l. A. swg. round for 8 cts.

(2) St.; A. rot. outw. w. slight Hd. press. backw. (1-4), A. swg. sidew. upw. to touch finger tips above Hd., and sidew. downw. to tap side of legs (5-8).

(3) Std. st.; Tr. drop. forw. downw. to bt. ground w. bks. of Hnd. 3 times in front of l. F., 3 in front of r. F., 3 between Ft., and 3 forw. w. palms of Hnd.

(4) Cl. toe st.; Hl. lower and rais. (1-8).

Arch. Kn. sitt.; Tr. downw., Fh. rst. change to Kn. sitt. A. str. upw. w. fingers clasped.

Activity. Part.; ins. Hnd. joined, 4 bob jps. (1-4), 4 slips towards centre of room (5-8), bob jps. (1-4), 4 slips outw. (5-8), step on r. F. swg. l. leg acr. hop r., rep. l., r., l. (1-8), 8 gallops forw. (5-8).

Arm Exercise. Kn. st., A. swg. backw., forw., backw., upw. to str. pos. on 4th ct. (1-4), A. bd. and str. upw. and downw. (5-8).

Balance. Free formation. 4 walking steps (1-4), drop to Kn. full bd. (Kns. forw. one F. forw.) and "feather" (1-3), str. Kn. (4).

Lateral Trunk. Lax—rch. Lean std. st.; Tr. turn. from side to side w. single A. swg. sidew.

Abdominal. Bk. ly.; rais. legs 12 in. from ground, cross r. Ank. over l. (1), l. Ank. over r. (2), clap Ft. tog. (3), lower legs (4).

Dancing.

Final Exercise. Step forw. w. Hl. rais. and A. rais. midway upw.

GROUP B

NOTES TO TABLE 6

Arch. See Fig. 48 (a) and (b). Arch the wrists upward in the stretch position.

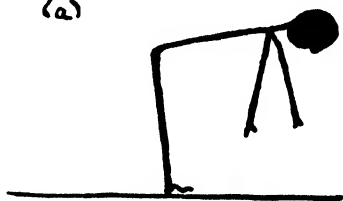
Balance. Count 1, 2, 3, 4, drop, 2, 3, 4, walk, 2, 3, 4, etc.

Lateral Trunk. See Fig. 49 (a) and (b). Straight back in starting position with arms hanging loosely down. In the trunk turning, one arm swings sideways, the other across the body. The head turns to look towards the sideways arm.

(a)



(a)



(b)

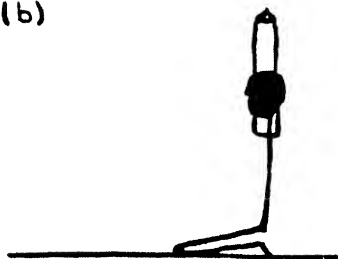


FIG. 48

(b)

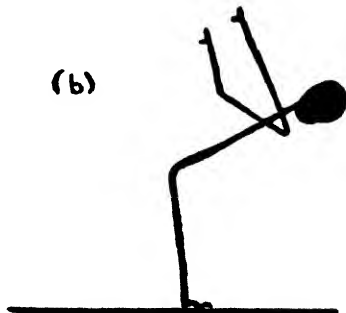


FIG. 49

GROUP C TABLES

In most of these tables an extra dorsal exercise has been added after the balance to counteract the effects of habitual rounding of the shoulders and contraction of the chest during housework or sedentary occupations.

GROUP C

TABLE 1

Introductory

- (1) March freely.
- (2) St.; tap l. F. forw. Hl., toe (1-8), join l. F. to r. rais. and lower Hl. (1-8). Rep. beg. r. F.
Open order.
- (3) X sitt.; finger supp. sidw. A. rais. midway upw. (1-2).
- (4) X sitt.; Hd. bd. forw. w. one press. (1-2), str. upw. (3-4), turn to l. press. (5-6), turn to r. press. (7-8).
- (5) Bk. ly.; Hd. bd. forw. w. Ank. bd. and str. (1-4), alt. w. A. rais. to yd. pos. to tap the ground sidw., A. swg. downw. to clap sides of thighs (1-4).

Arch. (a) Crk. sitt. A. rot. outw. (1-4), rep. (5-8).

(b) Crk. sitt.; relax w. Hd. and Hnd. on Kn. (1-4), str. slowly (5-8).

Activity. March freely. Find any part.; join ins. Hnd. Beg. w. outside F., 2 barn dance steps forw. (1-8), tap outside F. forw. on toe (1-4), rep. tapping w. inside F. (5-8). Rep. beg. barn dance steps w. inside F.

March freely 8 steps forw. on toes, 4 steps backw. on toes, mark time w. Ank. str. 4 steps.

Arm Exercise. Std. st.; A. bd. and str. downw. Fingers bd. and str. (1-4), A. bd. and str. sidw., fingers bd. and str. (5-8).

Balance. Ch. grsp. in ranks; bd. l. Kn. upw. (1), l. F. forw. on toe (2), rep. (3-4). Join l. F. to r., rais. Hl. (5), lower Hl. (6), Hl. rais. and lower (7-8). Rep. beg. r.

2nd Dorsal Exercise. X sitt.; A. acr. bd., str. A. forw. and clap (1), A. acr. bd. w. 3 Elb. press. backw. (2-4).

Lateral Trunk. Std. st. slow Tr. bd. sidw. l. (1-4), slow Tr. rais. (1-4). Rep. r.

Activity. Skp. freely. Skp. to make circ. of numbers called.

Abdominal. Shd. grsp. in circ.; bd. r. Kn. upw. as high as possible (1), hold pos. (2-3), st. pos. (4). Rep. r.

Dancing.

Final Exercise. Rest, lying on back, Bk. ly. A. rot. outw., followed by breathing, Hnd. on sides.

GROUP C

NOTES ON TABLE 1

Introductory

(1) Choose a good march tune that goes with a swing. Urge the students to step out from the hip and to make the correct walking step, heel down first.

(5) Turn toes up and look at them, bending head forward.

Arch. Rotate arms outward (1), inwards (2), repeat (5-8). Place hands on knees and relax with head resting on knees (1), remain in position (2-4).

GROUP C

TABLE 2

Introductory

(1) March 8 steps. Hop 4 steps w. Kn. rais. forw.

(2) Part.; join ins. Hnd., tap l. F. forw. on toe w. leg rais. (1-4), backw. on toe w. leg rais. (5-8), tap l. F. sidew. Hl. toe (1-4), join l. F. to r. Hl. rais. and lower (5-8), march forw. 7 paces, join F. on 8th ct. Drop Hnd. turn inwards to face opp. way marking time for 4 cts. Join ins. Hnd. mark time w. Ank. str. 4 cts. Rep. all beg. r. F.

(3) Part.; face each other w. Shd. grsp., bd. Hd. to l. (1), rais. (2), rep. to r. (3-4), bd. Hd. forw. (1), press. forw. (2), str. upw. (3-4).

(4) Free skp. step stop well spaced.

X sitt.; Tr. twist. w. tapping.

(5) X sitt.; finger supp. sidew., A. bd. and str. obl. upw. and downw. to finger supp. (1-4).

(6) Take any part. and run round room. March on toes to open order and sit down in "Sitting at ease pos."

Arch. (a) Kn. sitt. pos. rais. A. obl. upw. (1), hold pos. (2-4).

(b) Kn. sitt. pos. swg. A. forw. downw. to rest Fh. on back of Hnd. close to Kn. (1-4).

Arm Exercise. Part.; Shd. grsp., str. outs. A. upw. and downw. (1-4), circ. A. backw. (1-4). Rep. several times, then change.

Balance. Part. ring grsp. toe st. $\frac{1}{2}$ Kn. bd. (1), str. Kn to toe st. (2), rep. (3-4), 4 paces sidew. on toes (5-8).

2nd Dorsal Exercise. Repeat exercise in first table.

Abdominal. Crk. ly.; contract and relax abdominal muscles.

Lateral Trunk. Yd. std. sitt.; Tr. turn from side to side w. rhy. swg. and two press. in pos.

Dancing.

Final Exercise. In fours ch. grsp.; w. A. rais. forw. upw. march forw. on toes (1-6), high ch. grsp. toe st. (7-8), march forw. w. high ch. grsp. (1-6), toe st. (7), lower A. and Hl. (8).

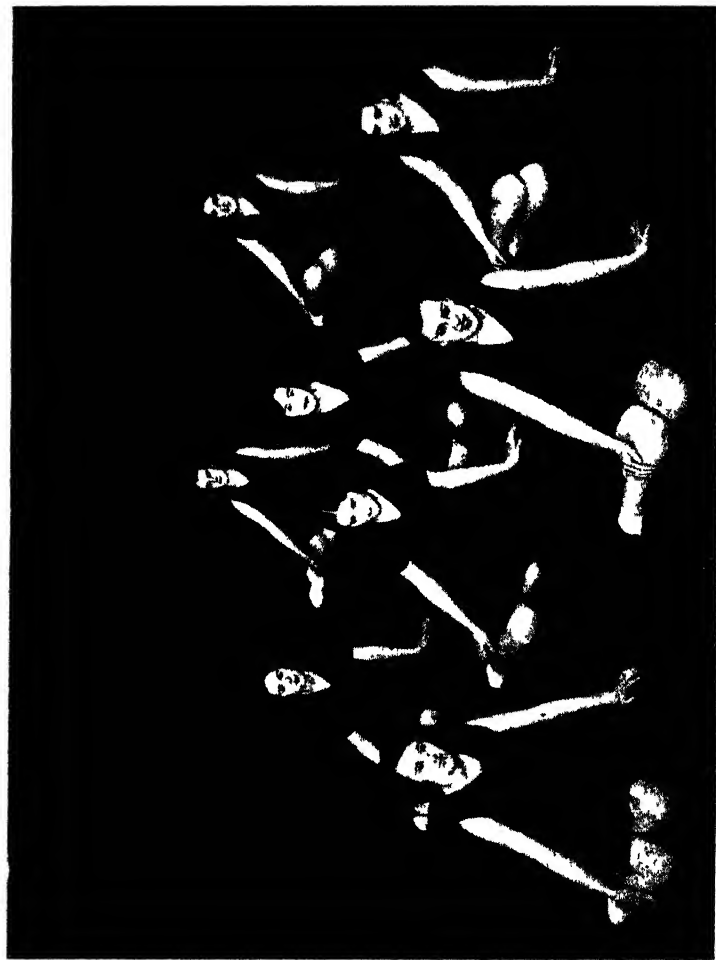


FIG 50 SITTING AT EASE
Table 2 C.

G.13)



FIG. 51. ARCH EXERCISE
Table 2 C.

GROUP C

NOTES TO TABLE 2

Introductories

(2) Move leg freely from hip, tap and raise quickly on one count in forward and backward positions.

(6) For "sitting at ease position," see Fig. 50.

Arch. See Fig. 51.

Abdominal. Clasp hands over abdomen. Draw abdomen away from hands, trying to press the whole of the back against the ground.

Lateral Trunk. Command: "Turn! Press! Press!"

Final Exercise. Raise arms gradually forward upward and hold position on 7th and 8th count. March forward with good posture arms raised, lower arms on 8th count.

GROUP C

TABLE 3

Introductories

(1) Part., ch. grsp., barn dance step forw. l. and r. (1-8), take r. Hnd. walk round for 8 steps (9-16), rep. and walk round joining l. Hnd. (1-16).

(2) Part. face each other; Shd. grsp., Hd. bd. forw. (1), press. (2), rais. (3-4), Hl. rais. and lower (5-8).

(3) Free formation; 3 runn. steps and a hop (1-4). At signal run to open order and "sit at ease."

(4) X sitt.; finger supp. sidew., A. swg. sidew. upw. to clap above Hd. and sidew. downw. to tap ground at sides (1-4), A. str. obl. upw. and downw. to finger supp. (5-8).

(5) Std. st.; Tr. bd. l., r., l., and hold (1-4), rep. r., l., r., and hold (5-8).

(6) In ranks; ch. grsp., run 7 steps forw. join Ft. on 8th ct., 7 steps backw. join Ft. on 8th ct., step sidew. l. (1), cross r. F. over behind l. (2), rep. (3-6), step l. F. sidew. (7), join r. F. to l. (8). Rep. back to places stepping sidew. w. r. F. and crossing l. F. over.

Arch. (a) Kn. sitt.; A. rot. outw. (1), A. rais. sidew. upw. to circ. pos. (2), lower A. sidew. downw. (3), return to starting pos. (4).

(b) Place l. F. outw. bd. r. Kn. (1), bd. Tr. forw. downw., w. one Hnd. on either side of l. Ank. (2), rais. Tr. (3), join l. F. to r. (4), rep. l.

Arm Exercise. Std. st.; single A. circ. backw. 4 times w. each A. (1-8), A. bd. and str. obl. upw. (1-4), clap Hnd. above Hd. (5), swg. down to touch sides (6), swg. sidew. upw. to clap above Hd. (7), swg. sidew. downw. (8).

Balance. Advancing forw. round room. Rais. A. forw., bd. l. Kn. upw. (1), A. swg. forw. downw., step forw. l. (2), rep. r. (3-4), rais. r. A. forw. bd. l. Kn. upw. (5), step forw. lower r. A. (6), rep. w. l. A. and r. Kn. (7-8).

Activity. Free formation. 8 skps. forw., "turn skp. rope." St.; place r. F. forw. on toe, "turn rope" over l. Shd. (1-4), place l. F. forw. and "turn rope" over r. Shd. (5-8).

Abdominal. Bk. ly.; bd. l. Kn. to Shd. (1), str. leg downw. (2), rep. w. r. Kn. (3-4).

Lateral Trunk. Crk. sitt., Tr. turn w. one A. swg. sidew. Dancing.

Final Exercise. Hl. rais. Kn. $\frac{1}{2}$ bd. (1-4).

GROUP C

NOTES TO TABLE 3

Introductory

(6) See Fig. 52.

Arch. (a) Keep palms turned outward and keep corrected position of the shoulders while raising the arms to circle position; palms still turned outward while lowering arms sideways. This exercise should be taken moderately slowly.

(b) See Fig. 39 (which shows the position to the right).

Activity. For position of hands for "turning rope," see Fig. 73.

Lateral Trunk. Take first to command: "With left arm raising to point behind, trunk to the left—turn! Forward—turn!" The head should be turned to look at the hand of the raised arm. Count "One, two," etc.

GROUP C

TABLE 4

Introductory

(1) Ch. grsp. in threes; skp. forw. 16 steps, join in circ. of three, skp. 8 steps clockw. 8 anti-clockw.

(2) Freely. March 2 slow steps, followed by 4 quick steps, followed by 8 runn. steps.

(3) Crk. sitt.; Hnd. on Kn., Hd. turn. l., r., l., r. (1-4), Hd. roll. to l. (1-4). Rep. beg. Hd. turn. to r.

(4) Lunge forw. st.; single A. circ. backw. (1-4), and swg. backw., forw., backw., forw. (1-4).

(5) Std. st. Tr. turn. l., r., l., r. (1-7), turn forw. (8), Tr. bd. sidew. l., r., l., r. (1-7), Tr. rais. and clap Hnd. against sides of thighs (8). Rep. beg. r.

(6) Part.; ch. grsp. ins. Hnd., w. outside F. tap Hl. forw. (1), toe forw. (2), rep. (3-4), place l. F. outw. (5), raise leg sidew. (6), tap l. F. sidew. (7), join Hl. tog. (8). Rep. several times, then change sides.

Arch. (a) Knl. sitt.; Tr. forw. and downw. Fh. rst. change to Knl. st. w. A. upw. Hnd. clasped, fingers interlaced.

(b) Finish w. Tr. bd. forw. and downw., slow Tr. rais.

Arm Exercise. Yd. st. fists clen.; A. lower to touch off sides and rais. to yd., 4 times (1-4), finger str. and bd. in yd. pos. (1-4).

Balance. Ch. grsp. in circ.; alt. people Hl. rais. (1), full Kn. bd. (2), hold (3-4), *all* toe st. (5), toe st. A. forw. upw. (6), hold (7), lower A. and Hl. (8).

2nd Dorsal Exercise. Yd. st.; wrist rot. "turn rope" (1-4), swg. A. forw. clap Hnd. (5), swg. A. sidew. to yd. pos. (6), 2 press. backw. in yd. pos. (7-8).

Lateral Trunk. Std. st.; swg. r. A. to $\frac{1}{2}$ circ. pos. and bd. Tr. sidew. l. (1), further press. to l. (2-3), Tr. rais. swg. r. A. sidew. downw. (4). Rep. to r.

Dancing.

Final Exercise. Step forw. l. rais. A. obl. sidew. upw. (1), hold (2), lower A., step r. F. up to l. (3).

GROUP C

NOTES TO TABLE 4

Introductories

(4) See Fig. 32.

(5) Easy rhythmical trunk turning, the arms helping. Trunk bending from side to side "over and over."

Arch. See page 43.

2nd Dorsal Exercise. Small rotations in shoulder joints with wrist turning.

GROUP C

TABLE 5

Introductories

(1) Yd. toe st.; 4 runn. steps w. A. swg. downw. forw., 4 runn. steps w. A. swg. downw. sidew. At signal stop on toes w. A. in yd. pos.

(2) Part. ins. Hnd. joined; st. place l. F. forw. Hl., toe, Hl. (straight Kn. and leg rais. high) (1-3), followed by 3 marching paces forw. beg. w. l. F. (4-6). Rep. beg. r. F.

(3) Bk. ly.; bd. l. Kn. upw. to Shd. (1), str. l. leg upw. press. Kn. straight w. Hnd. (2), bd. Kn. to Shd. (3), str. leg downw. (4). Rep. w. r. leg.

(4) Bk. ly.; bd. l. Ank. upw. (1), str. (2), rep. r. (3-4), bd. both Ank. (5), str. (6), rep. (7-8).

(5) X sitt. hold. toes. Tr. bd. forw. to place r. ear on r. Kn. (1), Tr. rais. (2), rep. l. (3-4).

(6) Ch. grsp. in circ.; run 8 steps to l., 8 steps to r., 4 runn. steps to centre, rais. A. forw. upw., 4 runn. steps backw., lower A. Rep. runn. in and out. Rep. whole beg. to r.

Arch. (a) Crk. sitt.; finger supp. sidew., swg. A. sidew. upw.

clasp Hnd. above Hd. (1), hold pos. and str. upw. (2-4), tap ground to sides (1), tap Kn. (2), tap ground to sides (3-4).

(b) Std. st.; Tr. bd. forw. downw. to tap ground as far forw. as possible (1-3), Tr. rais. clap Hnd. (4), tap sides (5-6).

Arm Exercise. Swg. A. forw. (1), swg. backw. (2), rep. (3-4), swg. forw. and clap Hnd. in rch. pos. (5), bd. A. upw. (6), str. sidew. (7), swg. downw. (8).

Marching. March freely; quickly or slowly according to music.

Balance. Ch. grsp. in ranks; tap l. F. forw. and rais. leg forw. (1), hold (2), rep. (3-4), l. F. slightly in front of r. rais. Hl. (5), full Kn. bd. (6), str. Kn. (7), Hl. lower (8). Rep. beg. w. r. F.

Abdominal. Bk. ly.; rais. l. leg upw. (1), lower (2), rep. r. (3-4), rais. both legs 12 in. (5), hold pos. (6), lower legs (7), rest (8).

Lateral Trunk. Std. st.; Tr. turned to r. w. Hnd. rais. over r. Shd., r. Hnd. above l., Tr. bd. and swg. downw. and sidew., rais. w. swg. to opp. side to finish w. Hnd. over l. Shd., Tr. turned to l. Rep. swg. to r.

Dancing.

Final Exercise. Marching w. high Kn. rais. and opp. A. swg. forw.

GROUP C

NOTES TO TABLE 5

Introductory

(1) Good posture and steady balance in yd. toe st. pos.

(2) The foot is tapped forward with a slight rebound to leg raising.

(3) One hand is placed over the knee cap, the other behind the knee. Gentle pressure is given. If this exercise is taken to music, count 4 beats of $\frac{3}{4}$ time to each movement.

Lateral Trunk. The hands are raised over the right shoulder as though holding a chopper, the arms swing down with trunk bending over the right foot, and continue with a circling movement of the trunk, to trunk bending forward downward over left foot, and trunk raising with arms over left shoulder.

GROUP C

TABLE 6

Introductory

(1) Double circle; facing in opp. directions, skp. round. On meeting partner again polka round room tog.

(2) March freely. Change to running, skipping, or marching according to music.

Skip to open order and take "sit at ease pos."

(3) X sitt. w. A. folded in front; Hd. turn. l., r., l., 3 nods to l., turn. r., l., r., 3 nods to r.

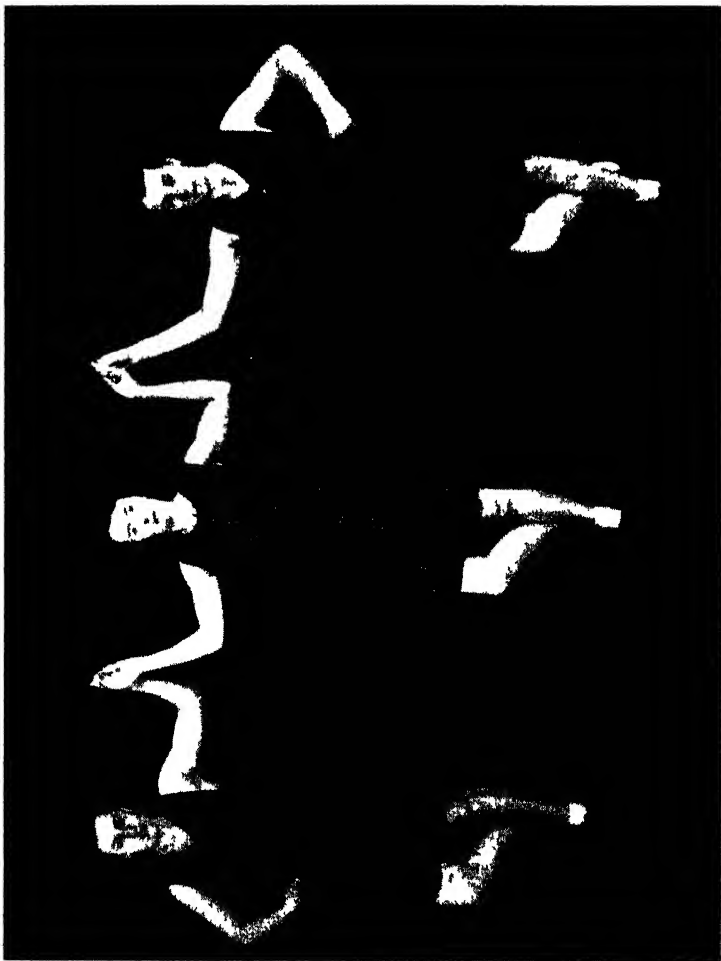


FIG 52 CHAIN GRASP AND CROSS STEP

Table 2 C



FIG. 53. LATERAL TRUNK EXERCISE
Table 6 C.

(4) Bk. ly.; move r. leg sidew., tap Hl. on ground (1), join to l. leg again (2), rep. l. (3-4), bd. and str. both Ank. (5-6), rep. (7-8).

(5) X sitt.; Tr. bd. forw. downw. Ear to Kn. (1-4).

(6) St.; A. swg. forw. backw., and circ. forw. upw., sidew., downw. (1-3), later add Hl. rais. on the circ. Later still a skp. jp.

Arch. (a) and (b) Rep. Arch exercises in Table 5.

Activity. 3 runn. steps forw., 2 runn. steps backw., 1 hop on the spot (1-6).

Arm Exercise. St. yd pos.; swg. A. downw. acr. body, and obl. sidew. upw. (1-2), rep. (3-6), swg. A. sidew. upw., clap Hnd. above Hd. (7), swg. A. downw. to sides and quickly upw. to yd. pos. (8).

Balance. St.; Hl. rais. (1), full Kn. bd. (2), swg. A. sidew. upw. to ring pos., str. Kn. to toe st. (3), swg. A. sidew. downw. lower Hl. (4).

2nd Dorsal Exercise. Rep. 2nd dorsal exercise in Table 1.

Activity. Class in one or more large circ. 3 runn. steps forw. and spring upw.

Abdominal. Crk. lean sitt. (arms crossed in front of body); tap forw. twice w. Hl. str. Kn., tap w. toes in crk. once (1-3).

Lateral Trunk. Swg. A. acr. body to r. (r. A. sidew. l. acr. body); bd. Tr. to l. point, l. F. sidew. turn Hd. to l. (1), hold pos. (2-3), st. erect (4). Rep. other side.

Dancing.

Final Exercise. Free marching with change of rhythm.

GROUP C

NOTES TO TABLE 6

Introductories

(6) Count "One and, two and, three!" the "and" corresponding to the two backward swings.

Abdominal. Slight trunk leaning backward.

Lateral Trunk. See Fig. 53.

PART III
THE CORRECTIVE EFFECTS OF
“KEEP FIT” EXERCISES:
DANCING: SKIPPING

HOME EXERCISES

LEADERS are sometimes asked for "Home Exercises." "What can I do to flatten my shoulders?" "Can you tell me of some exercises that I could do every day to improve my carriage?" "I am inclined to be flat-footed; can you show me some movements which would help me?" These are typical requests.

A leader who is asked questions of this kind may think: "Well, my class is not a hospital clinic, and this kind of thing is outside the scope of my 'Keep Fit' work." It is not suggested that leaders should attempt the correction of definite physical defects—the treatment of deformity needs expert knowledge and special training—but there are many people who join "Keep Fit" classes because they are conscious of some fault of carriage, tendency to stoop, etc. A number of "Keep Fit" exercises have special corrective effects. It is always best to recommend exercises which have been already thoroughly learned and practised in the class. The following have strong corrective effects.

CORRECTIVE MOVEMENTS

For Improving the Carriage of the Head

- (1) X sitt.; Hd. drop. forw. and str. upw.
- (2) X sitt.; Hd. drop. backw. and str. upw. When raising the head from the forward or backward position make an effort to "push up" the back of the head, sitting with a "long neck."
- (3) Kn. full bend pos. with a light book balanced on top of the head.

For Correcting Round Shoulders

- (1) Stand in a good position. Raise arms to yd. pos., turn the palms of the hands upwards. Hold the position for four counts and feel the corrected position of the shoulder blades, turn palms down again and repeat.
- (2) Crk. sitt. pos.; turn palms forw. rotating arms outward from shoulder joint. Repeat 4 times. Then place hands on knees and drop forward with head on knees and back relaxed. Stretch up slowly to crk. sitt. pos.
- (3) Forw. ly. pos. with hands clasped behind Bk., Tr. rais. and lowering.

Follow this exercise with trunk bending forw. downw.

General for Posture and Carriage

- (1) Crk. Bk. ly.; contraction of abdomen to make whole of back touch ground. See Table 2 C., page 47.

(2) St.; Tr. drop. forw. downw. rais. slowly, starting first from the end of the back, then middle, next shoulders, and finally the head.

This exercise is best done against a wall, the hips leaning against it, the feet a few inches in front: after dropping the trunk limply forward, unroll gradually so that each part of the back presses against the wall, and finish with the whole of the back touching.

(3) Practise "heel and toe" walk, stepping out freely from the hip.

Some Exercises for Correcting a Tendency to Flat-foot

(1) With feet straight "heel and toe" walk.

(2) Heel rais. and lowering.

(3) Sitting or lying, flex and extend the ankles.

(4) Sit on the floor and, by curling the toes round them, try to pick up pencils, then marbles, small at first, then larger.

(5) Stand with feet straight and together, rise on the toes, turning the heels out. The balls of the feet must remain on the ground and the toes not be allowed to turn outwards. To maintain balance take ring grasp with another person, or place one hand on a chair back or table.

(6) Stand on a half sheet of newspaper with feet together, and by clawing movements with the toes try to collect all the paper beneath the feet.

All the above exercises can be done in ordinary class work, with the exception of Exercises 4 and 6 for the feet.

THE GENERAL CORRECTIVE EFFECTS OF "KEEP FIT" EXERCISES

DEFECTS OF CARRIAGE, ETC.	CORRECTED BY
Poking chin. General poor carriage of head.	Head drop. and press. forw. and backw. Head str. upw.
Restricted head movements	Head turnings, tossings, and rollings.
Stiff shoulder joints.	Arm circlings and flingings.
Round shoulders and contracted chest.	Arch exercises. Arm flinging. Elbow press. backw. See page 45.
Flexed fingers and elbows. Stiff wrists.	Finger bd. and str. Wrist flexion and extension. Wrist circ. Arm str.
Slack abdominal muscles.	Trunk bd. forw. downw. Abdominal exercises. "Posture exercises."

DEFECTS OF CARRIAGE, ETC.	CORRECTED BY
Stiff hip joints.	Leg rais. forw. sidew. backw. Leg swinging. Leg circling.
Tight "ham strings" and stiff flexed knees.	Tr. bd. forw. downw. Bk. ly. knee str. Spring step. Kn. bd. and str. "Feathering." Running and jumping.
Stiff ankles.	Ankle flexion and extension. Ankle rolling. Hl. rais. and lowering. Running, marching, dancing.
Tendency to flat-foot.	Straight foot "heel and toe" walk. All foot exercises. Dancing.
Poor balance.	Tip toe walking. Balance exercises. Dancing.
Heavy-footedness and lack of spring.	Light marching. Running. Rhythmic jumps. Dancing steps. Skipping.
Ungainly walk.	Marching. Posture exercises. Balance exercises. Leg swingings and raisings. Dancing.
Slowness of movement.	Response to commands and directions. Running, dancing, skipping. Games.
Want of rhythm.	Rhythmic exercises. Marching, dancing. Balance exercises.
Poor breathing.	Getting slightly out of breath. Loose clothing for exercise. Active movement in a well-ventilated hall or, better still, in open air.

DANCING

The leader must choose her dances to suit her class. A vigorous "Hunting Jig" would not be a good choice for the "over thirties," though it might be enjoyed by a junior class. The older women are not so quick as the younger ones are at picking up steps, but they like the rhythm and continuous movement of dances which are easily learned. It may be some years since most of them have done any kind of dancing, and attempts to tackle steps that are too difficult will make them feel awkward and discouraged.

English and Scottish country dances and foreign folk dances are all suitable for use in "Keep Fit" classes.

Easy dances made up of quite simple steps are generally enjoyed.

Sometimes a class may like to tackle a more difficult dance, learning a part of the dance with each lesson.

Dances should not be attempted till the class has acquired some sense of time values and can perform simple steps neatly and lightly.

Steps may be linked together for practice during the class. When a few steps have been learned, it is possible to combine them and arrange them as little dances.

The steps used in a dance should always be learned before the dance itself is taught.

Music

If it is not possible to get the services of a good pianist, a gramophone can be used; it should have a good tone and have sufficient volume to sound clearly all over the hall.

A large number of English, Scottish, and Scandinavian dances are recorded. Jigs, barn dances, polkas, waltzes, etc., can be had in great variety.

The following pages contain a collection of simple steps and combinations of steps for practice, together with a few dances.

The steps used in dancing are built up from five fundamental positions. See page 59 and Fig. 54.

There is no need to teach the positions as such to the class. They are described here for the convenience of those leaders who may not know them, because the use of them by their correct names simplifies the reading of the directions for the various steps. For the same reason the technical names of some steps have been given. For example, the description of a mazurka step using dancing terms is as follows—

- (1) Right foot forward in 4th position.
- (2) Coupé under with right foot.
- (3) Ballonné with right foot.

The leader who is not familiar with the above terms can look them up in the list of steps.

Dancing steps may be practised with the arms hanging naturally by the sides. For jig or reel steps they may be placed on the hips with wrists forward. Whenever any special movement of the arms is intended it is described.



THE FIVE POSITIONS OF THE FEET

1st Position. Heels touching, feet at an angle of 45° .

2nd Position. The foot is moved sideways (heels in line) with a distance of one foot between the heels.

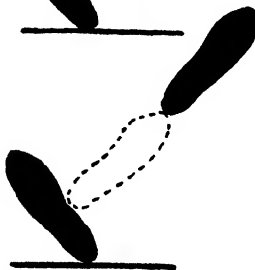


3rd Position. *In front:* One foot placed in front with the heel in the hollow of the other. *Behind:* The hollow of the rear foot is placed against the heel of the other.



4th Position. *In front:* One foot placed straight forward.

Behind: One foot backward. There should be one foot's distance between the feet.



5th Position. *In front:* Heel of one foot placed against the toes of the other.

Behind: Toes of one foot placed against the heel of the other.



These positions are described as taken with the whole sole of the foot placed upon the ground. They may also be taken (a) on the ball of the foot with heel raised; (b) with the heel raised and ankle stretched, "Point Position"; (c) with the foot placed upon the heel, toes turned up; (d) elevated. The moving foot is raised from the ground.



FIG. 54

1st	elevation	indicates	ankle	height.
2nd	"	"	calf	"
3rd	"	"	knee	"

DESCRIPTION OF STEPS

1. **Ballonné.** Hopping on one foot, raise the other leg with knee bent and turned outward, and swing it forward from the knee.

2. **Barn Dance Step.** (1) Slide r. F. forw.
 (2) Bring l. F. to 3rd pos. behind.
 (3) Slide r. F. forw.
 (4) Hop on. r. F. bend l. Kn. up in front.

3. **Bourrée.** Start from r. F. 5th pos. in front. Place r. F. to 2nd pos., bring l. F. to 5th in front, r. F. 2nd pos., l. F. 5th behind.

4. **Basque Pas de.** (1) Slide r. F. to 2nd pos. with a circling movement of the Kn., and change the weight on to it.

(2) The toe of the l. F. is drawn quickly up to the r. heel and brought forward to 4th pos. and the weight is changed on to it.

(3) The r. F. closes up to 5th pos. behind. The step may either be done slowly, or vigorously with a spring.

5. **Coupé.** This may be done over, under, or sideways. It is a cutting of one foot away with the other and is done to one beat of the music.

(a) *Coupé over.* Place r. F. outw., F. slightly raised and swing it backw. to cut the l. F. away; the l. F. is raised backw. and the weight is on the r. F.

(b) *Coupé under.* Raise r. F. outw. backw. and cut the l. F. forw.

(c) *Coupé sideways.* The same movement taken from the 2nd pos.

In the coupé steps described above the knee and ankle of the raised leg are straight.

6. **Changes.** R. F. in 5th pos. in front, bend both Kn. slightly. Spring upw. with Kn. and Ank. stretched; while in the air change the pos. of the feet and alight with l. F. in front.

7. **Change of Step.** (1) Step r. F. forw.
 (2) Close l. F. to 3rd pos. behind.
 (3) Step r. F. forw.

8. **Galop Step.** With l. or r. F. leading, a *chassé* or chasing step, one foot following quickly behind the other as it moves forward. Advance one foot forw. and bring the rear foot up behind, momentarily changing the weight on to it and immediately advancing the forward foot again.

9. **Gavotte.** (1) Slide r. F. forw. and place the weight on it, l. F. on toe in 4th pos. behind.

(2) Close up l. F. to 3rd pos. behind.

(3) Repeat (1).

(4) Hop on r. F. and *ballonné* pointing l. F. in 4th pos.

The step may also be done taking 3 counts for the first three movements and 5 for the last one, and with a heel raising and lowering instead of a hop.

10. **Jeté.** Done quickly to one count.

Jeté in front. Spring on to r. F. and bring l. F. in front to 5th pos. on toe, Kn. turned out.

Jeté behind. As above but the l. F. is brought to 5th pos. behind. May also be done in 2nd and 3rd elevations.

11. **Hop Step.** Step on first beat, hop on second.

(a) With Kn. rais. forw. or backw.

(b) With Kn. turned outw., F. close to Kn. in front or behind.

(c) With leg rais. forw. Kn. straight.

(d) With leg rais. backw. Kn. straight.

(e) With leg rais. sidew. Kn. straight.

12. **Mazurka.** (1) Slide r. F. forw. to 4th pos.

(2) Coupé under with l. F.

(3) Ballonné with r. F., straighten r. Kn.

13. **Pas de Valse.** (1) Slide r. F. forw.

(2) Slide l. F. forw. passing close to r. F.

(3) Bring r. F. to 3rd pos. behind.

14. **Polka.** Change of step with a low hop; count "and" for the hop.

15. **Slipping Step.** A springing sideways step, moving one foot sideways and immediately closing up with the other foot.

16. **Skip Step.** Step and hop on alternate feet.

17. **Spring Step.** Spring forw. on to one F., raise other F. forw. with straight Kn.

Some Steps for Practice, using Combinations of Running, Hopping, and Skipping

(1) 4 runn. steps forw., 4 backw., 4 hops with Kn. rais. forw., beginning on l. F. 16 counts.

Hops can be on spot or moving forward. Later with arm movement. Arms swing forward to shoulder level when running forward, downward and backward when running backward. Wrists and arms loose. Swing both arms forward and backward alternately during hop steps.

(2) Run forw. l., r., l., hop on l. F. rais. r. Kn. forw., run r., l., r., hop on r. F. rais. l. Kn. forw.

Arms swing backward for the running steps and forward for the hop.

(3) **Partners, Inside Hands Joined.** 16 runs forw. couples face each other to make fours, give r. hands acr. run 8 steps round to l., give l. hands acr. run 8 steps round to r.

(4) **Partners, Inside Hands Joined.** Begin with outside Ft. 8 skip steps forw. with slight Kn. rais. forw., face each other, join hands acr., slip 8 steps in same direction.

(5) **Partners, Right Hands Joined.** 16 runs forw., "girl" stands

while "boy" runs round her 8 steps still holding hands. "Girl" repeats round "boy."

(6) **Running or Skipping Step.** Grand chain. Even number of couples. Partners face each other in circle. Give r. and l. hands alt. starting by giving r. hand to partner.

(7) **Chain for 8.** Hopping and skipping steps. Partners facing each other in circle.

Count 1-2. Hop on r. F. swg. l. leg acr. Kn. straight and Ank. stretched.

Count 3-4. Hop on l. F. swg. r. leg acr.

Count 5-8. Repeat 1-4.

Count 9-16. 4 hop steps with Kn. rais. forw., hopping on r. F. first, partners pass r. Shd. to r. Shd. and move on to the next dancer. Repeat all round circle till original places are reached.

(8) (1) 16 runn. steps forw.

(2) Partners face each other, slip 4 steps to l. hop on l. F. 4 taps with r. F. in 4th pos. clapping own hands 4 times.

(3) 4 slips to r., tap and clap with l. F. forw.

(4) 16 jetés on spot.

(9) Couples side by side, r. and l. hands joined (cross grasp).

(a) (1) Long sliding step outw. to r. with r. F.

(2) l. F. to 3rd pos. behind.

(3) Short step outw. with r. F.

(4) Hop on r. F. rais. l. leg backw. Kn. straight.

(5-8) Repeat with l. F. outw. to l.

(9-16) Repeat r. and l.

(b) (1-4) Long slide outw. to r. with r. F. and hop 4 times with l. leg rais. backw. straight Kn.

(5-16) Repeat with l. and r. Ft., repeat the hop on l. F. but the partner on the inside hops, passing in front of her partner to change places with her, still holding hands.

Repeat whole (a) and (b), with the other partner changing across.

DANCES

RUNNING DANCE

Even number of couples in circle facing inwards. Boys on left of girls. (Fig. 55.)

Music. Barn Dance, Reel, or Jig.

(1) Join hands in circle, 16 runs clockw., 16 counter-clockw.

(2) Face centre. Run 4 steps forw., 4 steps backw., and rep.

(3) Boys run forw. 4 steps, girls backw. 4 steps. Girls forw. and boys backw. 4 steps to places.

(4) Repeat (3) girls running forw. first.

(5) Partners face each other and join hands.

4 slip steps outw. from circle, begin with outside Ft., point outside Ft. sidew. for 4 counts, bend sidew. over pointing Ft., 4 slip steps inw. point outside Ft. bend outwards.

(6) Repeat (5).

(7) Still holding hands, partners run round 16 steps clockw. side by side, turn holding hands and run 16 steps counter-clockw.

(8) Partners face each other, boys with backs to centre. Passing l., Shd. to l. Shd., run 4 steps forw., 4 steps backw. and repeat.

(9) Partners join r. hands. Girl stands while boy runs 8 steps round her. Boy stands while girl runs 8 steps round him.

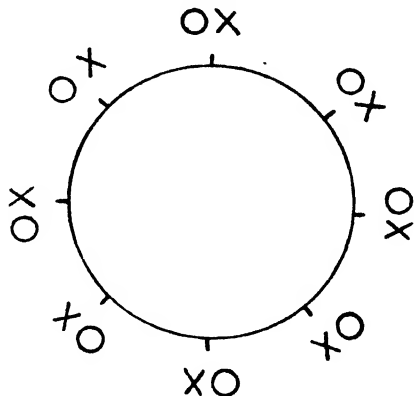


FIG. 55

POLKA DANCE

Music. "You Should See Me Dance the Polka."

(1) In two's round room, inside hands joined. 16 polka steps forw.

(2) Loose hands, partners face each other, hands on hips wrists forw.

Hop 4 times on l. F. and tap r. F. forw. on toe.

Hop 4 times on r. F. and tap l. F. forw. on toe.

Repeat.

Resume starting position.

(3) 8 polka steps forw.

(4) Partners face each other.

Clap hands against sides, clap own hands, clap partner's hands twice.

Repeat.

(5) Skip 4 steps forw. changing places, passing l. Shd. to l. Shd., rais. arms forw. to Shd. level. Skip 4 steps backw., lower the arms.

(6) Repeat (5).

(7) Join inside hands and polka 16 steps round room.

(8) Run 4 steps forw., 4 backw., repeat.

THE MERRYMAKERS

Music. "Merrymakers' Dance," Edward German.

Sets of 8. Dancers stand in a circle with hands joined. (Fig. 56.)

(1) Skip 16 steps clockw., 16 counter-clockw.

(2) Separate into two side lines facing each other. (Fig. 57.)

Lines run 4 steps forw., 4 steps backw., and repeat. Swing arms forw. to just above Shd. line whilst running forw., and downw. and backw. whilst running backw.

(3) Odd numbers run forw. and even numbers backw. 4 steps.
Even numbers forw. and odd numbers backw. to places. Same arm movement.

(4) Repeat (3).

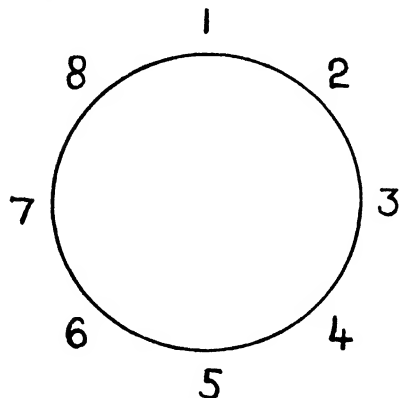


FIG. 56

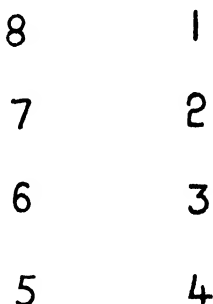


FIG. 57

(5) Lines skip 8 steps acr. to change places, dancers pass each other on the r. Face each other and hop 4 times with Kn. rais. in front, beginning on l. F. Repeat back to places.

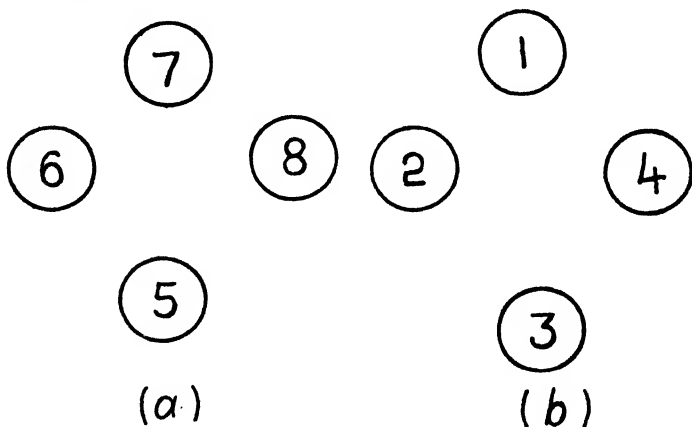


FIG. 58

(6) Form 2 circles (Fig. 58 (a) and (b)), circle (a) skips 8 steps clockw., circle (b) 8 steps counter-clockw. Repeat in reverse directions.

(7) Each circle 4 skip steps forw. with slight Kn. rais. upw.,

leaning slightly forw. and swinging arms backw., 4 skips backw. swinging arms forw. upw. so that they are above the head on the 4th skip.

Repeat (7).

(8) Form one circle holding hands. 8 skips clockw., 8 skips counter-clockw.

(9) 4 hop steps towards centre with Kn. rais. forw. swinging arms forw. and slightly upw., hands still joined. 4 hop steps backw. with Kn. rais. forw., swinging arms backw.

Repeat (8).

(10) 8 slips l., 6 slips r., finish on toes holding hands with arms slightly raised.

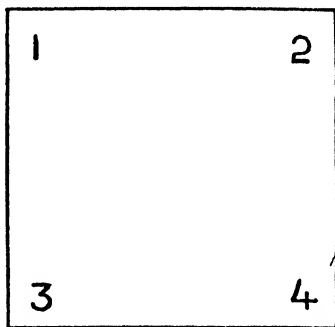


FIG. 59

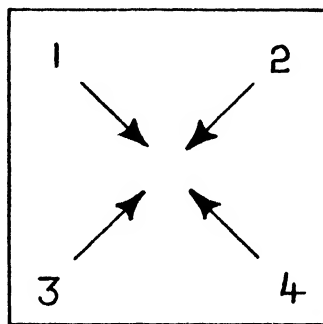


FIG. 60

GROUP DANCE FOR FOUR

Music. Any Barn Dance.

Music.

2 bars. I. Dancers stand in square as in Fig. 59 facing towards centre. Barn dance step twice towards centre of square beginning with r. F. (Fig. 60.)

Arm Movement. For barn dance step. When hopping on right foot, swing both arms sideways to right, right arm a little above shoulder line, left arm across body. Reverse position of arms when hopping on left foot. In all arm movements the arms must be held loosely and naturally.

1 bar. Point r. F. towards centre, bend slightly to r., r. Shd. over F., both arms sidew. and backw. to l.

1 bar. Transfer weight to r. F. and point l. F. (facing outw.) bending to l., arms to r.

2 bars. Barn dance step twice with arm movement, beginning with l. F. and getting back to original places. (Fig. 61.)

Music.

- 1 bar. Point l. F., facing outw., bending to l., arms to r.
 1 bar. Transfer weight to l. F. and point r. F. towards centre, arms to l.
 8 bars. Repeat all above.

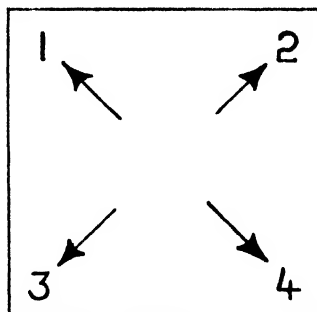


FIG. 61

- II. Numbers 1 and 2, 3 and 4, face each other.
 2 bars. 4 slip steps sidw. to l. clapping hands on 1st beat.
 Repeat to places starting r. F.
 2 bars. Barn dance step twice on spot with arm movement,
 turning away from each other, each completing
 a circle.
 4 bars. Repeat all above.

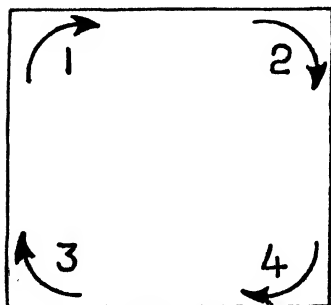


FIG. 62

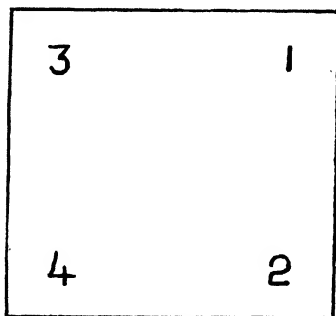


FIG. 63

- 2 bars. III. (a) All move round in a circle to r. changing
 places, doing barn dance step with straight
 knees beginning with r. F. (arm movement).
 (Fig. 62.)
 Dancers have now each moved one place on.
 (Fig. 63.)

Music.

- 2 bars. (b) Facing centre hop forw. on r. F., l. Kn. rais. forw., hop forw. on l. F. r. Kn. rais. forw., hop backw. on r. F., l. Kn. rais. forw., hop backw. on l. F., r. Kn. rais. forw. Arms swing forward just above shoulder level during hops on right foot, and backwards during hops on left foot.
- 12 bars. Repeat (a) and (b) above till original places are reached (16 bars of music in all).
- 8 bars. IV. Repeat Figure I but on reaching the centre the second time instead of pointing l. F. outw., all join hands with backs to centre and stand on toes, feet together and arms raised.

Total 48 bars.

SCOTCH DANCE

Dance for any number of couples.

Music. "The Keel Row," or similar tune.

Music.

- I. Partners face front, inside hands joined.
- Bars 1-4. (a) 4 running steps outw. to r.
4 running steps backw.
Repeat to l.
- Bar 5. (b) (1) Hop on l. F., point r. F. in 2nd pos.
(2) Hop on l. F., r. F. 5th pos. in front.
(3) Hop on l. F., r. F. 2nd pos.
(4) Hop on l. F., r. F. 5th pos. behind.
- Bar 6. (1) Slide r. F. to 2nd pos., transfer weight to r. leg.
(2) Cut l. leg to place of r., hopping on l. F. and rais. r. leg. sidew.
(3) Hop on l. F., point r. F. 2nd pos.
(4) Hop on r. F., l. F. 5th pos. behind.
- Bars 7-8. Repeat (b) bars 5-6 beginning with l. F.
- Arm Movement.** When right foot is sideways left arm is raised sideways, palm upward, fingers slightly flexed, right hand is on hip with wrist forward. Reverse position of arms when left foot is sideways.
- Bars 1-2. II. Partners face each other.
Rocking step (r. F. crossed in front of l.).
- Bars 3-4. (1) Hop on l. F., tap r. F. 4th pos. in front.
(2) Hop on l. F., rais. r. Kn. forw.
(3) Hop on l. F., tap r. F. 4th pos. in front.
(4) Spring with Ft. together.
- Bars 5-8. Repeat all of above, beginning with l. F. crossed in front of r.

Music.

Arm Movement. During rocking step hands clasped in front with fingers interlaced, backs of hands upwards. Both arms sideways for next step.

III. Facing front.

- Bar 1. 4 spring steps backw. with arms rais. forw. upw.
 Bar 2. (1) Hop on l. F. tap r. F. 4th pos. in front.
 (2) Touch r. F. in front of l. Kn. hopping on l. F.
 Repeat hopping on r. F.
 Bar 3. 4 spring steps forw. with arms rais. forw. upw.
 Bar 4. Repeat bar 2.
 Bars 5-6. Face each other, take r. hands (high grasp) and skip 8 steps round to places.
 Bars 7-8. Skip round 8 steps taking l. hands.

Arm Movement. Arms swing forward upward on first beat of spring steps forward and backward. Arms are sideways, palms upward for the other steps.

IV. Partners face each other hands on hips, wrists forward.

- Bar 1. (1) Hop on l. F., tap r. F. 5th pos. in front.
 (2) Hop on l. F., tap r. F. 4th pos. in front.
 (3) } Repeat.
 (4) }
 Bar 2. Repeat 1-4, hopping on r. F.
 Bars 3-4. 7 spring steps, springing first on l. F. Jump feet together on 8th count.
 Bar 5. Polka step sidew. to r.
 Bar 6. Polka step sidew. to l.
 Bar 7. Polka step sidew. to r.
 Bar 8. Step to l. with l. F., bring r. F. behind and bob with hands clasped in front.

IRISH JIG

Music. "Irish Washerwoman."

Progressive dance for eight dancers in a circle.

- Music.* I. Partners stand facing each other with hands on hips. (Fig. 64.)
 (1) Spring on l. F., tap r. F. 4th pos. in front.
 (2) Spring on l. F., tap r. F. 5th pos. in front.
 (3-4) Repeat springing on r. F.
 4 bars. (5-8) Repeat 1-4.
 4 bars. (9-16) Rocking step with r. F. in front.
 8 bars. (1-16) Repeat whole.

*Music.*8 bars. **Progressive Step.**

- (1) Spring on l. F., 4 taps with r. F. forw. in 4th pos.
- (2) Spring on r. F., 4 taps with l. F. forw. in 4th pos.
- (3) Spring on l. F., 2 taps with r. F. forw. in 4th pos.
- (4) Spring on r. F., 2 taps with l. F. forw. in 4th pos.
- (5) Skip 4 steps forw. partners passing r. Shd. and clapping each other's r. hands as they pass.

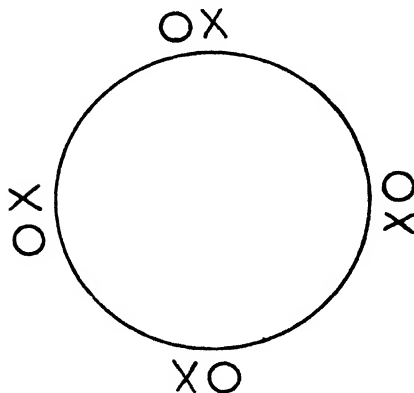


FIG. 64

II. Each has now moved on to face another partner.

- 1 bar. (1) Spring on l. F., r. F. in 2nd pos. with toe turned in and heel rais., then place r. F. in 2nd pos. on heel with toe turned up.
- 1 bar. Repeat with l. F.
- 4 bars. Repeat r., l., r., l.
- 2 bars. Spring on l. F., r. F. forw. 4th pos. on toe. Spring on r. F. with l. F. forw., spring on l. F. with r. F. forw., spring feet together.
- 8 bars. Repeat all Figure II.
- 8 bars. Progressive step.

III. Facing new partner.

- 2 bars. (1) Step on to r. F., close l. F. 5th pos. behind.
(2) Step on to back F.
- (3-4) Hopping on l. F., two quick "kicks" with r. F., bringing foot in and out to l. Kn. twice.
- 2 bars. Repeat 1-4.
- 4 bars. (1) Spring Ft. astride.
(2) Spring r. F., 5th pos. in front.
- (3-4) 2 "changes."

Music.

(5-8) Repeat springing Ft. astride and springing l. F. to 5th pos. 2 "changes," finish with l. F. in 5th pos. in front.

8 bars. Repeat whole of Figure III.

8 bars. Progressive step.

IV.

16 bars. Repeat Figure I. Instead of last 4 rocking steps, finish with a "bob," r. hand first finger on chin, l. hand on r. elbow.

"BOYS AND GIRLS COME OUT TO PLAY"

Music. "Boys and Girls Come Out to Play."

Sets of Six. 3 boys and 3 girls facing them. (Fig. 65.)

- I. Counts 1-16. Boys hold hands (chain grasp), first boy leads the others with skip steps passing behind the first girl, in front of the second, behind the third, down to his place.

Counts 1-16. Girls repeat.



FIG. 65

Lines Face each Other.

- II. Counts 1-4. Spring 4 times with Ft. together.
 Counts 5-8. Stride jump twice, spring Ft. apart on first beat, together on second.
 Counts 9-16. Repeat above.
 Counts 17-20. Boys slip 4 stps. to l., clapping hands on first beat, girls the same.
 Counts 21-24. Repeat to r. to places.
 Counts 25-32. Repeat 17-24.
- III. Counts 1-4. Lines change places, 4 skip steps across passing l. shoulders, turning to face each other on 4th count.
 Counts 5-8. Girls clap 4 times, boys do 4 spring steps.

Music.

Counts 9-12. Skip back to places.

Counts 13-16. Boys clap, girls do 4 spring steps.

IV. Counts 1-16. Boys and girls join hands in one ring, skip 8 steps clockw., 8 counter-clockw.

MAZURKA

For sets of 4 standing in square. (Fig. 66.)

Hands on hips, wrists forward throughout dance.

Music.

3 bars. I. Take 3 mazurka steps with r. F. in to centre to meet. (Fig. 67.)

Standing on r. F. turn to l. to face out from centre, point l. F. in 4th pos. in front.

①

②

③

④

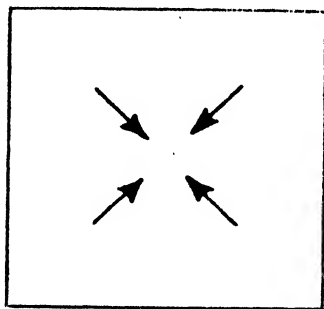


FIG. 66

FIG. 67

1 bar. Shoulder turned over F. and body bent slightly to l.

3 bars. 3 mazurkas back to places with l. F.

1 bar. Turn and point r. F. to centre. (Fig. 68.)

8 bars. Repeat whole of first figure.

Total 16 bars.

2 bars. II. Numbers 1 and 3, 2 and 4, slip 6 steps sideways, to change places. Each begins with r. F. and they face each other as they cross. (Fig. 69.)

1 bar. 1 mazurka step with r. F. outw. to corner. (Fig. 70.)

1 bar. Turn and point l. F. to centre as Fig. 68.

4 bars. Repeat figure, back to places starting slip step with l. F. and mazurka l. F.

8 bars. Repeat with numbers 1 and 2, 3 and 4, crossing.

Total 16 bars.

3 bars. III. Beginning with r. F. each dancer does 3 mazurka steps, turning round in small circle in her own place.

Music.

- 1 bar. Turn and point l. F.
 3 bars. 3 mazurka steps round to l. with l. F.
 1 bar. Turn and point r. F.
 8 bars. Repeat whole of third figure.

Total 16 bars.

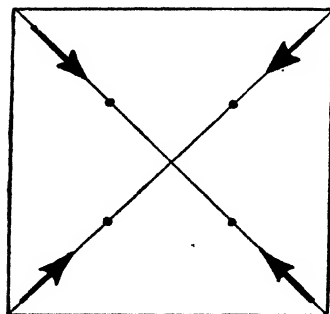


FIG. 68

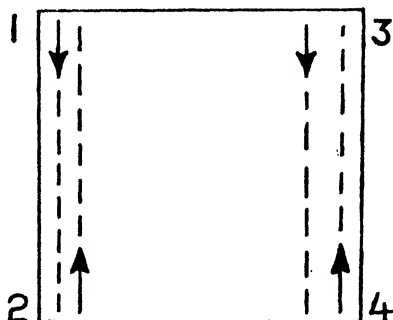


FIG. 69

- 2 bars. IV. Join hands in circle (chain grasp) 6 slip steps round to l. starting l. F., dancers finish in opposite corners of square. (Fig. 71.)

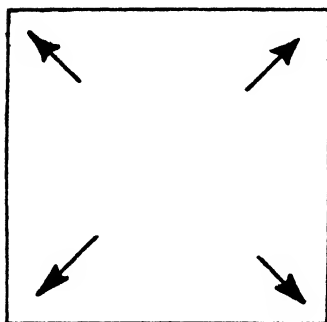


FIG. 70

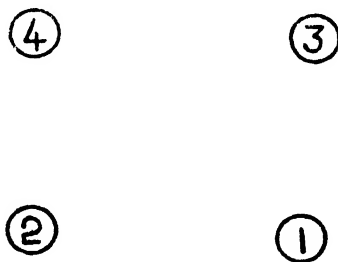


FIG. 71

- 1 bar. 1 mazurka step out to corner with l. F.
 1 bar. Turn and point r. F.
 2 bars. 6 slip steps in circle to r. back to own places.
 1 bar. Mazurka out to corner with r. F.
 1 bar. Turn and point l. F. to centre.
 8 bars. Repeat whole of Figure IV.

Total 16 bars.

Music.

- 16 bars. V. Repeat Figure I.
 VI. Join hands in circle (chain grasp) with backs to centre.
 6 slip steps round in circle to l. to finish in opposite corners with one mazurka step out with l. F.
 4 bars. Turn and point r. F. to centre.
 4 bars. Repeat back to places, with slip step to r. and mazurka out with r. F.
 8 bars. Repeat whole of figure.
Total 16 bars.
- 3 bars. VII. 3 mazurka steps w. l. F. to meet in centre.
 1 bar. Turn and point r. F. outw.
 3 bars. 3 mazurka steps w. r. F. back to places.
 1 bar. Turn and point l. F.
 8 bars. Repeat whole figure, but on last turn and point in places, bend sideways over pointing foot towards centre, inside hand on hip, outside hand curved above head.

Total 16 bars.

Note. In mazurka steps or "points" in 4th position the shoulder on the side of the forward foot and the head is turned to the same side.

SIMPLE WELSH DANCE

Music. "Jenny Jones."

For any number of dancers.

Music.

- Count one beat to each step.
 18 counts. I. Step on r. F., rais. l. Kn. forw. and give 3 quick little kicks with the l. F. during 3 hops on r. F. Repeat r., l., r., l., r.
 (The shoulder of the same side is turned over the raised knee.)
 3 counts. Turn round to r. on spot with 3 running steps kicking heels up behind.
 3 counts. 3 stamps facing front, leave r. F. extended behind l. ready for next step.
Total 24 counts.
- II. Coupé forw. with r. leg.
 Coupé backw. with l. leg.
 3 counts. Coupé forw. with r. leg.
 Hopping 3 times on r. leg, carry l. leg forw. sidew. and backw. (circling from the hip with knee and ankle straight), finish with l. leg extended behind r. ready for coupé forw.
 3 counts.

Music.

- 6 counts. Repeat coupé, and circle r. leg.
- 6 counts. Repeat coupé starting with r. F. behind and circle l. leg.
- 3 counts. Repeat coupé starting with l. F. behind.
- 3 counts. 3 stamps, r., l., r.

Total 24 counts.

48 counts. III. Repeat Figures I and II.

IV. Slide r. F. to 2nd pos. (count 1).

3 counts. Raise l. leg slightly and place it forw. in 4th pos. on heel; turn l. Shd. forw. over F. (count 2-3).

3 counts. Repeat with l. F. in 2nd pos., and r. F. in 4th on heel.

6 counts. Repeat r. and l.

6 counts. 6 runs round on spot to r. clapping hands on 1st beat.

6 counts. Repeat running round to l.

Total 24 counts.

24 counts. V. Repeat Figure I. Instead of finishing with 3 stamps bring one foot behind and "bob."

SKIPPING

The following notes are intended for leaders who have not done much skipping themselves and want to begin it with their classes.

Skipping ropes should have handles so that they will turn easily. It is important to have the rope long enough. It should just

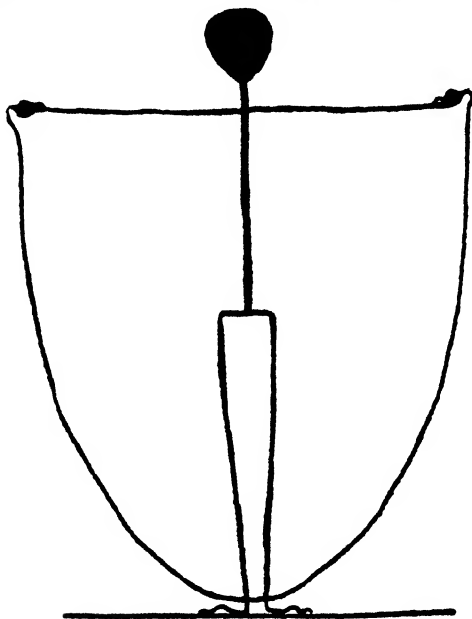


FIG. 72

clear the ground in front of the feet when held with the arms raised sideways (Fig. 72). The elbows should be straight but not stiff.

The rope is turned with small rotations in the shoulder and wrist joints.

Plain Skipping. Soft springy jumps with the feet together, with or without a rebound. Knees straight and ankles stretched in the upward spring. Ankles and knees give slightly each time the toes touch the ground in landing.

Practise in short spells, half the class working while the other half rests, then change over.

All steps should be practised first without, then with, music; then with ropes, and finally with ropes and music.

LESSON I

Exercise I.

- (a) Plain skipping without rope.
- (b) Plain skipping turning rope forward.
- (c) Plain skipping turning rope backward.
- (d) Run turning rope backward and passing it under feet.

LESSON II

Exercise II. Six plain skips forward, turning rope backwards on 7th skip.

Check rope after it has passed under feet, and instead of continuing upward swing pass it forward and upward, and continue skipping turning rope backwards.

Exercise III. Six plain skips backward turning rope forward on 7th skip.

Check rope after it has passed under feet from behind, and instead of continuing upward swing, pass it back beneath feet and continue skipping forward.

Exercise IV. Combine Exercises II and III.

Exercise V.

Counts 1-4. Plain skipping.

Counts 5-8. Jump feet astride and together twice.

Practise running and skipping.

LESSON III

Exercise VI.

Skip tapping l. F. forw. 4 times.

Skip tapping r. F. forw. 4 times.

Skip tapping l. F. forw. twice.

Skip tapping r. F. forw. twice.

4 plain skips.

Exercise VII.

Counts 1-4. 4 plain skips.

Count 5. l. F. sidew. on toe.

Count 6. Bring l. toe to r. Ank.

Counts 7-8. Rep. w. r. F.

LESSON IV

Exercise VIII.

(a) Hopping w. Kn. rais. forw.

(b) Hopping w. Kn. rais. forw., moving forw. for 4 counts, and backw. for 4 counts.

Exercise IX.

- 4 plain skips.
- 4 hops forw. w. Kn. rais. forw.
- 4 hops backw. w. Kn. rais. forw.
- Jump Ft. astride and tog. twice.

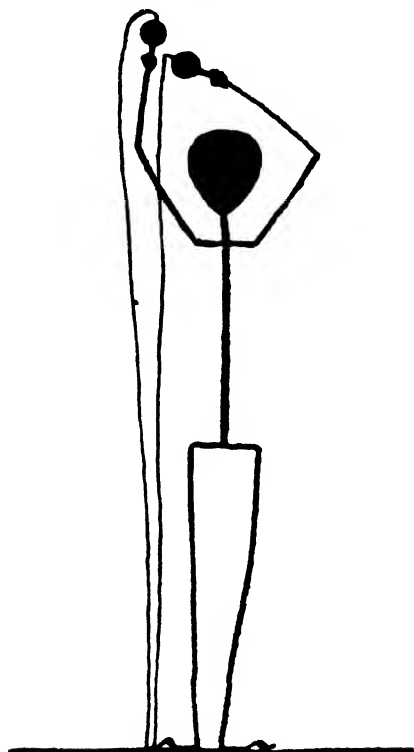


FIG. 73

Exercise X. Rope swinging.

Stand with feet together and hold rope with hands close together and raised high over right shoulder, right hand above left; the left arm should be arched over head. See Fig. 73.

Swing rope in a circle backwards, keeping it close to the body and being careful not to let it swing out to the side.

The right hand should be above the left all the time and the movement be made from the wrists.

Reverse the position of the arms and practise swinging to the left side of body.

Exercise XI. Stand and swing rope backw. 4 times to l. 4 plain skips turning rope backw.

Stand and swing rope backw. 4 times to r.
4 plain skips turn. rope backw.

Exercise XII. Turning rope forward. Skip, crossing rope in front. The arms should be crossed about on a level with the face.

Exercise XIII. 4 skips, crossing rope on 4th skip.

Exercise XIV. Practise running, turning rope backw. also forw.

SOME STEPS FOR PRACTICE

1. Swing rope backw. to l.
1 skip turning rope backw.
Swing rope backw. to r.
1 skip turning rope backw.
4 skips backw. w. Kn. rais. forw.
2. (1) L. F. sidew. on toe.
(2) L. F. to touch in front of r. Ank. turn l. Kn. outw.
(3) L. F. sidew. on toe.
(4) One plain skip.
Rep. beg. w. r. F.
3. The same as Step 2 but with foot touching behind instead of in front of ankle.
4. Like Steps 2 and 3, but placing foot behind or in front of knee instead of ankle.
5. Skip with "changes," i.e. crossing feet alternately in 5th pos. in front.
6. (1) Jump Ft. astride.
(2) L. F. 5th pos. in front.
(3) Jump Ft. astride.
(4) Jump Ft. together.
Rep. w. r. F. 5th in front first.
7. (1) Place l. F. on heel close to r. F.
(2) Place l. F. on toe close to r. F.
(3) L. F. sidew. on toe.
(4) Hop on to l. F. raise r. F. forw.
Rep. beg. w. r. F.
8. 4 skips.
4 running skips forw.
4 skips.
4 running skips backw.

9. (1) Rais. l. Kn.
 (2) Str. l. F. forw. on toe.
 (3) Rep. (1).
 (4) 1 skip.
 (5-8) Rep. beg. w. r. Kn. rais.
10. (1) 1 skip turning rope backw.
 (2) 1 skip crossing rope.
 (3-4) Rep. (1-2).
 (5-6) 2 skips.
 (7-8) 1 skip and turn rope forw.
 (9-10) 4 running skips forw.
 (11-12) 2 skips.
 (13-16) 4 skips moving backw.
11. (1-2) 2 skips.
 (3-4) Swing rope twice to l., point r. F. forw.
 (5-6) 2 skips.
 (7-8) Swing rope twice to r., point l. F. forw.
12. 4 pas de basque steps to r.
 4 skips.
 Rep. to l.
13. (1-4) Starting on r. F. travel forw. raising l. and r. Ft. alt. to touch the other Kn.
 (5-8) Travel backw. w. 4 pas de basque steps.
14. (1-4) Skip w. alt. Kn. rais. forw. r., l., r., l.
 (5-8) Skip w. alt. leg rais. backw. straight Kn. r., l., r., l.
 (9-10) 2 pas de basques r.
 (11-12) 2 pas de basques l.
 (13-14) 2 plain skips.
 (15-16) 4 quick skips.
15. (1) R. F. on Hl. close to l. F.
 (2) R. F. on toe close to l. F.
 (3) Touch r. toe acr. l. F.
 (4) Rais. r. leg sidew.
 (5) Hop on r. leg bring l. F. behind r. Kn.
 (6) Rais. l. leg sidew.
 (7) Hop l. bring r. F. behind l. Kn.
 (8) Hop on l. F., rais. r. leg. forw.
 Rep. beg. Hl. and toe l. F.
16. (1) Hop l. tap r. F. outw. on toe.
 (2) Hop l. rais. r. leg outw.
 (3) Cut l. F. away w. r., hop on r. F. and tap l. F. outw. on toe.
 (4) Hop on r. F. rais. l. leg outw.

- (5) Cut r. F. away w. l., rais. r. leg backw.
- (6) Hop on l. F., rais. r. leg forw.
- (7) Cut l. F. away w. r. and rais. l. leg backw.
- (8) Hop on r. F. swing l. leg forw.

Note. "Cut" is a coupé backward with the forward foot. For "Coupé," see page 60.

17. (1) Place r. F. sidew. on Hl.
(2) Place l. F. sidew. on Hl.
(3) Touch toe of r. F. in front of l. Hl.
(4) Rais. r. leg sidew.
(5-8) 4 pas de basques to l.
Rep. beg. w. l. F.

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